

Winter 1960

Vol. 17 No. 1

Whole No. 65

# The Essay-Proof Journal

Devoted to the Historical Background of  
Stamps and Paper Money



Bank Note Origin of a Local Stamp  
(See Page 26)

Official Journal of the Essay-Proof Society

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December 29, 1958

Mr. Bernard D. Harmer, Director  
H. R. Harmer, Inc.  
6 West 48th Street  
New York 36, New York

Dear Mr. Harmer:

When I assumed responsibility as the Executor of Mr. Caspary's Estate, I sought the help of Mr. Thomas F. McCarthy, an eminent business man and friend of Mr. Caspary, respecting the disposition of Mr. Caspary's stamp collection. His help to me has been invaluable and in no respect more effective than in his recommendation to me that the task of disposing the collection be placed in the hands of H. R. Harmer, Inc.

The amount of \$2,895,146 realized in the auctions you planned and conducted in itself justified the selection of your firm. Your advice and judgment throughout have been excellent. Disposal of the 13,500 individual items, so well displayed in the catalogs you prepared, being accomplished without any dispute between us best testifies to the integrity with which your work was done.

That Mr. Caspary's collection was unique is acknowledged everywhere, but the amount realized was greater in consequence of the exhibitions and publicity you planned, and the expertness with which you conducted the sixteen auctions necessary to dispose of the collection favorably.

As Executor of the Estate, I am grateful to you for carrying out a large task so splendidly and in a manner that would have pleased Mr. Caspary.

Cordially yours,

George Murnane, Executor of  
the Last Will and Testament  
of Alfred H. Caspary

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# The Essay-Proof Journal

## Index

### To Volume 16, 1959

	Page
About "Secret" or "Cancellation" Marks on United States Stamps, <i>by Cyril F. dos Passos</i> .....	24
Altmann, S.—Proposals for Imprinting Internal Revenue Stamps upon Bank Checks (Transcript of Official Document) .....	140
—United States Patent Office. Patents for improvement of postage stamps, revenue stamps, inks, etc. ....	18
—U. S. Stamp Designers and Engravers, Tentative List .....	25
Annual Meeting of E. P. S., Call for .....	141
Argentina's Commemoration of Battle of Caseros .....	14
Baldwin, M. W., Designed Jamestown 2c of 1907 .....	180
Blanchard, J.—A Canada Diamond Jubilee Essay .....	63
—A Stamp Dealer Pictured on a Bank Note: P. M. Wolsieffer, Inventor of the Approval Card ..	159
Bolivia: Unissued Stamps and Fantasies, <i>by Alvaro Bonilla-Lara</i> .....	111
Bolivia: Unissued Stamps and Fantasies (Addenda), <i>by L. N. and M. Williams</i> .....	166
Bonilla-Lara, Alvaro.—Bolivia: Unissued Stamps and Fantasies .....	111
Brazer, C. W., and H. W. Holcombe.—United States Private Proprietaries: A Priced Catalog Listing of Essays and Proofs .....	28, 99, 143, 181
Caldwell, G. W.—Albrecht Durer, Famous German Artist .....	180
—Roman States and Vatican City Specialized Catalog in English (Bolaffi's). A Review .....	138
—With Our Members .....	141
Call for Annual Meeting .....	141
Canada Diamond Jubilee Essay, A, <i>by Julian Blanchard, Ph.D.</i> .....	63
dos Passos, C. F.—About "Secret" or "Cancellation" Marks on United States Stamps .....	24
Durer, Albrecht, Famous German Artist, <i>by George W. Caldwell</i> .....	180
Essay-Proof Society: Call for Annual Meeting .....	141
E-P Society Catalog of Essays and Proofs, The .....	164
E. P. S. 1959 Convention, Minutes of .....	191
Essay-Proof Society, List of Members, with Constitution and By-Laws .....	73
German Federal Republic: The 10 pf. and 20 pf. Stamps of 1956 .....	138
Grassi Designed Italy's Mazzini Commemorative .....	139
Historic Background of a Bulgarian Stamp Issue, <i>by Paul F. Rampacher</i> .....	71
Holcombe, Henry W., and Clarence W. Brazer.—United States Private Proprietaries: A Priced Catalog Listing of Essays and Proofs .....	28, 99, 143, 181
In Memoriam: Katherine W. Brazer, E.P.S. 550 .....	65
—Edward M. Weeks .....	62
Izurieta, Raul, an Argentine Stamp Engraver ( <i>From Philatelic Journal of Great Britain, Oct.-Dec. 1958</i> ) .....	61
Landseer Paintings Used on Paper Money, <i>by Glenn B. Smedley</i> .....	51
Latvia: First Anniversary of Independence .....	124
Mezzano Designed Italy's Republic Stamps .....	23
Minutes of E. P. S. 1959 Convention .....	191
Morris, T. F.—Edward M. Weeks, Letter Engraver (Obituary) .....	62
—Neziah Wright, Bank Note Engraver and Executive .....	15
New Brunswick: E-P Society Catalog of Essays and Proofs .....	165
Newfoundland: E-P Society Catalog of Essays and Proofs .....	164
North Borneo, Essays and Proofs of .....	190
Nova Scotia: E-P Society Catalog of Essays and Proofs .....	166

	Page
Peale Painting Used for Design of John Paul Jones Stamp .....	17
Pizzi Designed Italy's Donizetti Commemorative .....	44
"Polska 60" Dates Changed to Sept. 3-11, 1960 .....	179
Proposals for Imprinting Internal Revenue Stamps Upon Bank Checks (Transcript of Official Document), <i>by Sol Altmann</i> .....	140
Rampacher, P. F.—Historic Background of a Bulgarian Stamp Issue .....	71
Report of Auction Sales of Proofs .....	37, 66, 149
Roman States and Vatican City Specialized Catalog in English (Bolaffi's). A Review, <i>by George W. Caldwell</i> .....	138
Secretary's Report .....	37, 84, 192
Shure, Sidney N., Presents John P. V. Heinmuller Zeppelin Collection to Smithsonian .....	14
Slawson, G. C.—U. S. Postal Card Essays and Proofs (Historical Catalog) .....	3, 85, 125, 167
Smedley, G. B.—Landseer Paintings Used on Paper Money .....	51
Stamp Dealer Pictured on a Bank Note: P. M. Wolsieffer, Inventor of the Approval Card, <i>by Julian Blanchard, Ph.D.</i> .....	159
Strigel's "Portrait of a Man" Used as Design .....	166
Union of South Africa Essays and Proofs .....	18
United States Patent Office. Patents for improvement of postage stamps, revenue stamps, inks, etc., <i>by Sol Altmann</i> .....	18, 98, 142
U. S. Postal Card Essays and Proofs (Historical Catalog), <i>by George C. Slawson</i> .....	3, 85, 125, 167
United States Private Proprietaries: A Priced Catalog Listing of Essays and Proofs, <i>by Clarence W. Brazer and Henry W. Holcombe</i> .....	28, 99, 143, 181
U. S. Stamp Designers and Engravers, Tentative List, <i>by Sol Altmann</i> .....	25
U. S. XX Century Essay Designs, Models and Proofs, <i>by Sol Glass</i> .....	19, 67, 139
Vatican City Designs from Botticini Painting .....	190
Weeks, Edward M., Letter Engraver (Obituary), <i>by Thomas F. Morris</i> .....	62
Williams, L. N. and M.—Bolivia: Unissued Stamps and Fantasies (Addenda) .....	164
With Our Members, <i>by George W. Caldwell</i> .....	141
Wright, Nezhiah, Bank Note Engraver and Executive, <i>by Thomas F. Morris</i> .....	15
Zeppelin Collection of John P. V. Heinmuller Presented to Smithsonian by Sidney M. Shure .....	14

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## Contents

The Essays and Proofs of France Prior to 1870, <i>by Brainerd Kremer</i> .....	3
Casimira Dabrowska, Designer of Vatican City Stamps, <i>by Enzo Diena</i> .....	23
Bank Note Origin of Another Local, <i>by Julian Blanchard</i> .....	26
U. S. Postal Card Essays and Proofs, continued, <i>by George C. Slawson</i> .....	29
Indian States: Color Trials of the "Uglies", <i>by Jal Cooper</i> .....	41
Switzerland: The 5 Rappen Blue Strubel: Trial Color Proof or Stamp, <i>by George W. Caldwell</i> .....	43
Ormsby's Single Vignette Design for Bank Notes, <i>by Julian Blanchard</i> .....	45
U. S. Private Proprietaries, a Priced Catalog Listing of Essays and Proofs, concluded, <i>by Clarence W. Brazier and Henry W. Holcomb</i> .....	51
United States: The 6c Skymaster Dies, <i>by William H. Maisel</i> .....	55
Report of Auction Sales of Proofs .....	59

## THE ESSAY-PROOF SOCIETY

Reports at Annual Convention .....	56
Secretary's Report .....	58



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# The Essays and Proofs of France Prior to 1870

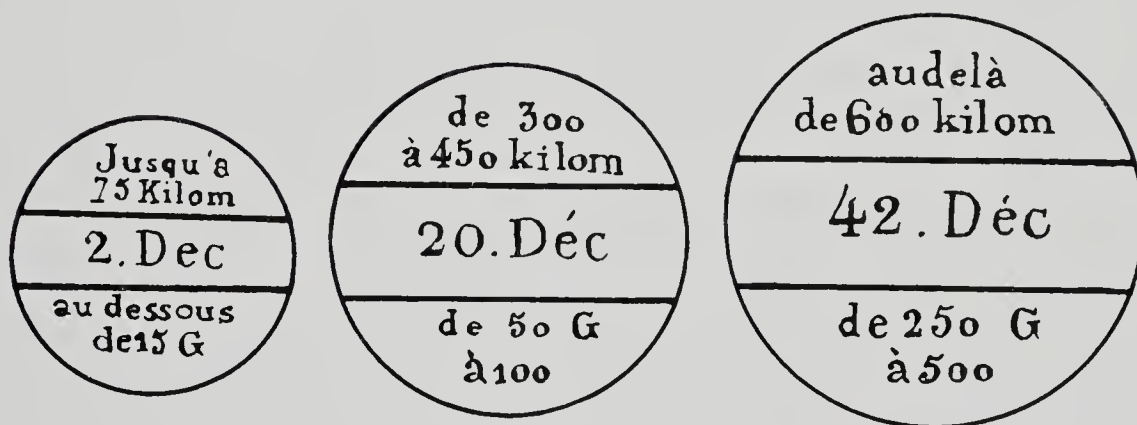
By Brainerd Kremer

(A Founder and Honorary Life Member of the France & Colonies Group)

**F**RANCE was one of the first countries to issue postage stamps. Some of the finest examples of stamp design evolved from the early experiments of Hulot and his staff at the Paris Mint.

## The Piron Proposal

Stimulated, no doubt, by the trend in England toward the use of postage stamps, several propositions were submitted to the authorities having to do with newly-invented stamped envelopes. The first of these mentioned by Maury is the proposal of a Monsieur Piron, anonymous author of a treatise in 1838 entitled "The Postal Service and the



Franking of Letters by Means of Stamps." He suggested a series of thirty-six stamped envelopes with values of from 2 to 42 decimes (1 decime being equal to 10 centimes). The "stamps" were circular and their size was in proportion to their value.

Piron's idea was to have six different zones, each with its own particular rate. The distance zones were to be as follows:

- Zone 1 up to 75 kilometers
- Zone 2 from 75 to 150 kilometers
- Zone 3 from 150 to 300 kilometers
- Zone 4 from 300 to 450 kilometers
- Zone 5 from 450 to 600 kilometers
- Zone 6 over 600 kilometers

The weight zones were to be:

- Zone 1 up to 15 grams
- Zone 2 from 15 to 30 grams
- Zone 3 from 30 to 50 grams
- Zone 4 from 50 to 100 grams
- Zone 5 from 100 to 250 grams
- Zone 6 from 250 to 500 grams

Thirty-six stamps would be sufficient to designate every combination of the above twelve charges for distance and weight. The author pointed out "... and there is no need for alarm because of the large number of stamps and the complications that might result. Since the first "weight stamp" includes all ordinary letters up to 15 grams, it will suffice for 9-10ths of all letters. The next two stamps will take care of practically all



other letters over 15 grams as there will not be more than one letter in five hundred weighing over 50 grams." The authorities were evidently not impressed!

Piron proposed a second combination of stamped envelopes to be used if a more simplified system of rates were adopted. Only four stamps would be necessary, two being for letters circulating within a city or district (1 and 2 decimes), and two for letters going from town to town (2 decimes and 1 franc).

It is interesting to note that, despite the controversy raging in the Chamber of Deputies about the new English Penny Post, the dominant idea in France seemed to be to charge postal rates by weight and distance. This method persisted among the administrative heads for some time, notwithstanding the arguments in favor of the introduction of postage stamps similar to the ones used in Great Britain.

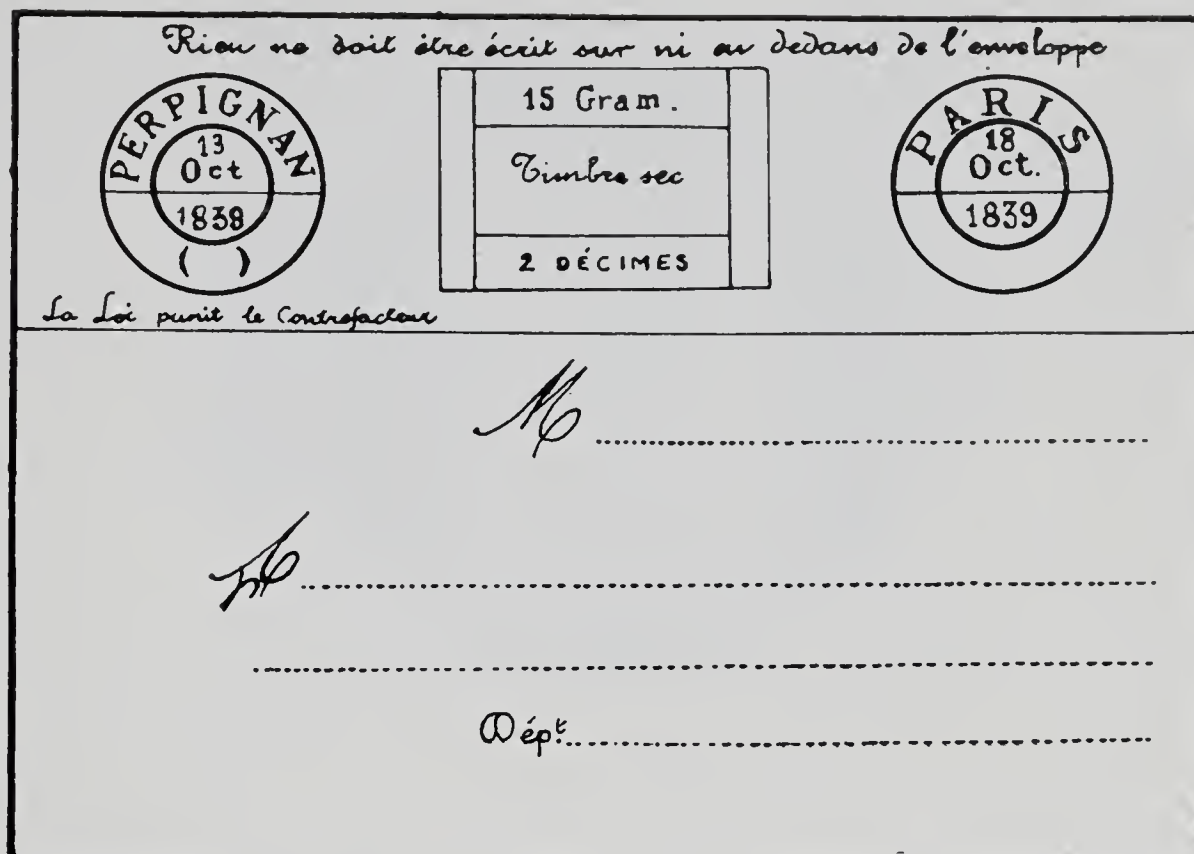
### The Grasset Proposal

The main objection of businessmen to the use of stamped envelopes was that there was no permanent record of the dates of departure and arrival on the letter itself. In the days of pre-stamp letters, the date stamps were applied directly to the letters which were not enclosed in envelopes, but merely folded and sealed, the address being written on the outside of the letter sheet itself. It was deemed most necessary to have the date stamps on the letter sheets so that the dates of departure and arrival could be proved in court.

In 1839, a Monsieur Grasset, a former postmaster, set about remedying this situation. He offered his own idea of a stamped envelope so constructed that half of each cancellation would be struck on the enclosed letter through semi-circular openings in the face of the envelope.

He felt that it would be wise, in the case of letters up to 15 grams, to tint the paper so that these letters would not be confused with those requiring a higher rate. He further suggested that the paper be watermarked "POSTES DE FRANCE." The outside of the envelope was to be inscribed "15 Gr." in the two upper corners, and "P. 1 Decime" in both lower corners. On the face of the envelope the space at the top would be reserved for the records of the postal authorities. This space was to be separated from the space reserved for the address by a black line. At the extreme top were to be inscribed the





words "Rien ne doit écrit sur ni en dedans de l'enveloppe." (No part of the correspondence shall be written on the envelope itself). In the lower left hand portion of the space reserved for the records of the postal authorities were to appear the words "La Loi punit le contrefacteur" (Counterfeiters will be prosecuted to the full extent of the law). Circular spaces to receive the cancellations were to be printed at either end of the upper portion of the envelope. The lower halves of the circular spaces were to be in the form of windows so that when the cancellations were applied, half of each one would be struck on the enclosed letter sheet. Then, by matching the two halves of the cancellations, struck both on the envelope and on the letter inside, it would be a simple matter to prove the dates of departure and arrival in a court of law. Grasset felt that it also might be appropriate to have some sort of rectangular stamp printed in the space between the two circles. He suggested that this stamp bear the words "15 Grammes" and "1 Decime" and also proposed that some emblem of the postal service be printed in the center and at the sides, possibly an effigy of Mercury bearing a letter.

### The Pichot Proposal

A lithographer of Poitiers, Monsieur Pichot, proposed a die-cut essay some time before 1848, according to Maury. The principal idea of this stamp was to discourage forgeries, as it was apparently overprinted with a lithographic wash.

The stamp was printed in blue and has a safety background formed of fine yellowish lines spaced close together and barely discernible. A manuscript mark, expressing the figure "5" (signifying "5 decimes") was to be stamped in the center of this essay in oily black ink to designate that the postage had been paid.

### The Marion Envelope

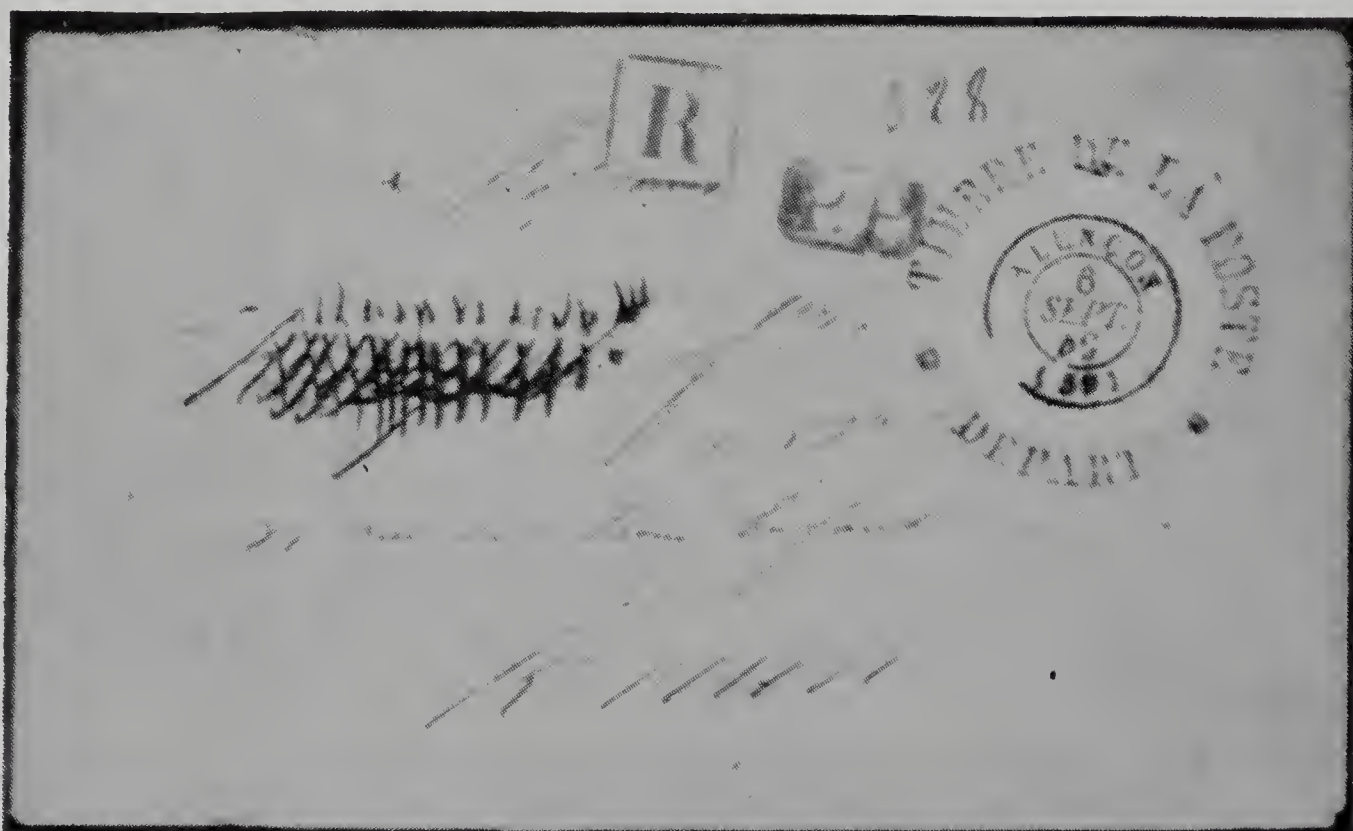
In 1846, a stationer by the name of Marion, no doubt imitating the Grasset envelope mentioned above, created a new type of envelope constructed so that the cancellations of departure and arrival were struck on the enclosed letter sheet through circular openings in the front and back of the envelope itself. Around the circumference of the opening in the face of the envelope were inscribed in light blue the words "Timbre de la Poste—Depart" (Post Office Mark—Departure). Similarly the opening in the back of the envelope was labelled "Timbre de la Poste—Arrivee" (Post Office Mark—Arrival).



**Pichot's Proposal**

The appropriate postmarks were applied through the proper holes by means of a cancelling device. Thus a record of the dates of mailing and receipt would always be available even if the envelope were lost.

These envelopes were approved by the authorities and were actually used for several years. They were later condemned and recalled because of the inconvenience they caused. Since letters could be mailed either franked with stamps or unfranked (the postage to be paid by the addressee) they exist both with and without stamps.



## The Issue of 1849-50

It was originally intended that the firm of Perkins Bacon, which had printed the early stamps of Great Britain, would be commissioned to handle the contract for the preparation of the first stamps of France. However, a lengthy correspondence revealed that the cost would be prohibitive. Arrangements were then made to have Jean Jacques Barre, then chief engraver of the Paris Mint, do the designing and engraving of the new





stamps. It was decided that the stamps would be typographed. They were to be printed and delivered at a cost of 1-franc, 50-centimes per thousand.

### The Design, The Die and The Plates

Barre had previously designed a head of Ceres for a coin on which he had been working in 1848. This effigy portrayed the goddess wearing a wreath of wheat decorated with a bunch of grapes which hung neatly directly behind her ear. It was this original design which gave a pleasant effect of relief to the finished stamp, that was used as the central theme for the stamps of 1849-50. Several other designs had been submitted. Maury tells us of two others by Barre himself. One was exactly like the adopted type except that the dark area behind the head of Ceres was oval instead of circular. The other pictured a similar effigy wearing a strange crown composed of small children and clusters of grapes.



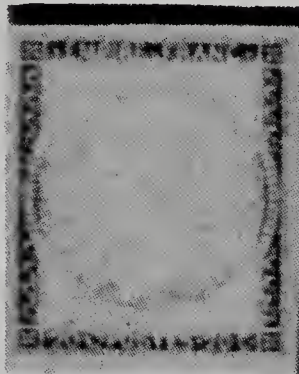
Barre engraved a single steel die in relief leaving blank spaces to the right and left of the word "POSTES" where the value of the stamp was to be inscribed. In these blank spaces he drilled rectangular sockets for the insertion of metal plugs bearing the appropriate values. Thus the same die could be used for all the values.

Impressions from this die were made on guttapercha matrices or blocks, one at a time. These blocks were assembled in groups of 150 (10 horizontally by 15 vertically) and immersed in an electrolytic bath. The resultant thin metallic sheet was reinforced with type metal and the panes were ready for use. Master plates were made by locking together two of these panes of 150. From these master plates sheets of three hundred stamps were printed. Exception should be made for the 15c green value which in all probability was printed in panes of 150. For the most part the finished sheets consisted of two panes of 150 subjects separated by a vertical gutter about the width of a single stamp. The stamps of each pane were spaced  $1\frac{1}{2}$  millimeters apart, horizontally and vertically. The sheets were cut into half-sheets of 150 before being delivered. Sheets of 300 are of extreme rarity. Only one sheet of 300 of the 20c black is known. Its existence is due to the fact that it was preserved in the collection of the engraver.

## Decoupage

Although the stamps of the first issue of France were printed by typography, their finished appearance is so excellent that to the casual observer they might be taken for engravings. This effect was obtained by a process known as decoupage (literally "cut-outs") or the "make-ready" process. By pasting a small bit of paper directly beneath the sheet that is to receive the impression, a slight bulge results. This bulge causes more pressure and a resultant heavier inking on that particular area when the impression is made. This pressure can be increased by using a backing composed of several thicknesses of paper pasted together. At the same time pressure on surrounding areas is lessened and a lighter imprint results. When experimental printings were made from the newly manufactured plates, it was noted that certain portions of the design were quite weak, while other parts were too heavily inked.

Therefore, they cut out portions of the stamps and pasted these "cut-outs" on a mat (technically known as a decoupage) which was placed beneath the sheet during the printing operation. They arranged the cut-outs on the decoupage mat so that each stamp was backed by appropriate bits of paper which varied the pressure so that certain weak lines were strengthened while other too-heavily inked areas could be lightened. Thus, lines in



the face and background could be made lighter than other parts of the design. This produced a pleasing combination of shades having much the same appearance as an engraving. The decoupage is so arranged as to be directly beneath the lighter portions of the design, namely the head itself (without the background) and the part of the design above and below the medallion but within the frame. Many so-called "color trials" are the result of tests in putting this process of decoupage into operation. Hulot tried out many colors and various kinds of paper in printing these proofs. Some printer's waste shows stamps printed several times on the same sheet.



## Essays

Before the design for a stamp is finally accepted it is more or less customary to submit to competent authorities one or more of what are known as essays. These may or may not resemble the accepted design. They are often known by the name of the engraver. These are usually printed singly from the die, but sometimes are found in small sheets made to give a better idea as to how the stamp might look. It frequently happens that the accepted design is somewhat altered before the original die for the stamp is engraved. Partly finished die proofs of the accepted design, or parts of it, are by many classed as



essays but the writer prefers the term "incomplete die proof." In this case the term "original die proof" is limited to that made exactly in the design of the issued stamp. Essays vary tremendously in rarity. Many are unique while others were printed in considerable quantity.

The essays submitted during this period may be divided into two distinct categories, namely those known to have been made for the 1849-50 issue, and those made at a later date from the 1849-50 type.

## Essays Known To Have Been Made For the 1849-50 Issue

1—Minerva in Helmet (1850). 20c black on red-brown background.



Maury describes this essay as consisting of an effigy of Minerva with helmet surrounded by a network composed of six-pointed stars. This essay is inscribed "REPUBLIQUE FRANCAISE" at the top and "20-c POSTES 20-c" at the bottom.

2—Ceres Essay of Meillet and Pichot (July 1850).



According to Yvert these essays have been mistakenly called "Cayenne" essays. They were lithographed in sheets of 25. The paper was chemically treated and lightly tinted. They exist with or without engine-turned ornamentation (fr. "guillochage") (Webster: "Engine-turning:—in Decorative Arts, a method of ornamentation by a rose engine as on the inside of a watch case."). They were inscribed "20c POSTES 20c" at the top and "REPUB FRANC" at the bottom. Ceres faces to the right.

### With engine-turned ornamentation

20c black, red on azure, carmine, rose-lilac, red, vermillion, black on yellowish, yellow on azure.

### Without engine-turned ornamentation

20c black, brown on yellowish or on greenish, brown on rose or on chamois, gray-blue, gray-black, brown on azure or on bluish, pale lilac on white or on azure.

## Essays Made Later From The 1849-50 Type

1. "ESSAI 1858" at top, "OO POSTES OO" at bottom



These essays were made in 1859 by Albert Barre. He was attempting to replace the galvanoplastic method of printing stamps by a technique wherein impressions were made directly from the original die in metal in a coining press. These separate cliches were simply to be assembled directly into panes or plates without any further processing. Yvert lists the colors to be found as black, green, yellow-green, bistre and blue. He also mentions black on india (papier de chine) which is about 10 times as rare as the others.

2. Essays with figure "10" on back, "OO POSTES OO"



In 1861, essays similar to the ones mentioned above were printed. These have a large figure "10" printed on the back. They were evidently made during the period when the stamps of Greece were being prepared and were printed on paper destined for the 10 lepta stamp of that country. They were done by a Mr. Meyer, Rue de Verneuil, Paris. Yvert lists only one, the blue on azure.

3. Essays without Inscription



In 1862 sheets of essays were printed from a plate consisting of 100 identical subjects, the cliches of which were made by means of a coining press. They were exhibited in London at the Exposition in the same year. They are a bit scarcer than the last-mentioned ones. Yvert lists them in blue, deep blue and rose.



#### 4. Essays on Paste (pate de pain)

Yvert mentions experiments made in 1859 when essays were printed on a dough-like substance. It was merely necessary to strike the stamp sharply with a cancelling device for it to disintegrate. This has been seen in blue bearing the value of 20 centimes. These are quite rare.

#### 5. Essays Containing Silk Threads

On March 6, 1859, essays were prepared that contained silk threads imbedded in them (horizontally). It was merely necessary to pull out the thread to deface the stamp. Yvert mentions the 10c pale blue, gray and the 20c black.

#### 6. Experimentally Gummed Essays

Essays were prepared at about this time (March 1859) gummed only at the top and bottom. These were intended to be defaced by slipping a sharp instrument under the ungummed portion and cutting it in half.

#### 7. Special Vignette For Testing Inks



On January 16, 1849, it was decided to print the 20-centimes stamp in blue instead of in black since it was difficult to see black cancellations on black stamps. Experiments were carried out with different inks in order to obtain the desired shade of blue. For this purpose a small plate of from eight to ten clichés was used in the press. The vignette had absolutely nothing to do with the post office. It consisted of a head of Minerva taken from an old engraving by a Monsieur Andrieu which had been used on certain papers of the First Republic. According to Maury this essay exists cancelled with a lozenge of dots containing small numerals in the center. He mentions the essay in blue, pale blue and black.

### Proofs of The Accepted Design

These may be classified as follows:

#### I. Die Proofs

Die proofs are printed singly. They are experimentally printed specimens taken directly from the die. They were usually printed in black on "papier de chine" (india paper). There are two distinct divisions:

- 1) Partly finished Die Proofs
  - a) Effigy and medallion alone.
  - b) Complete design with no value indicated.
- 2) Finished Die Proofs
 

The finished design with value indicated.

## II. Plate Proofs

### 1) Color Trials of the accepted design (Essais de couleur).

After the finished design had been accepted, plate proofs were printed in various colors on different kinds of paper. These were submitted to the proper authorities and appropriate colors were selected to be used for the various stamps issued. Occasionally these proofs were printed as presentation pieces for certain officials.

### 2) Accessory Printings

These proofs were used as decoupage material during the actual printing of stamps. They were cut up in appropriate shapes and pasted on the decoupage mats behind the various clichés in order to obtain different degrees of pressure on various areas of the design.

### 3) Printer's Waste

Printed while making ready the presses for color trials and during experiments with different kinds of paper. Exist printed on both sides.

# Stamps Prepared but Never Placed in Use

## The 20-centimes Blue

It was originally decided to print the 20c stamps in blue. However, in 1848, when the work was begun, it was found that it was difficult to make the blue pigment into a good ink. Furthermore, the process of manufacturing the ink was so slow that it appeared impossible to print the stamps fast enough to have the proper number finished in time for delivery by Jan. 1, 1849.

Therefore, it was decided to discontinue work on the blue stamps and to print the 20-centimes value in black since the black ink could be more easily and rapidly produced. The 20-centimes blue stamps were not destroyed but were put aside for the time being. After the 20c black stamps were put into circulation it was found that the black color was not satisfactory. Light cancellations were difficult to see and it was feared that the stamps might be easily "cleaned." According to Maury, the printing of the 20c black was suspended February 22, 1849, and from the end of April 1849 until May 19, 1850, more of the 20-centimes blue stamps were printed. The total number printed amounted to 23,500,000. However, on July 1, 1850, a new law was enacted raising the 20-centime rate to 25-centimes. This rendered the new 20c blue stamps useless. After attempts to surcharge them with the new value had failed miserably, they were ordered destroyed. According to Dr. Carroll Chase a very few sheets (possibly one in each of three shades) were later found by collectors. They are known as follows, designated by the names of the men who discovered the sheets:

The "Darrieu" 20c blue (1848)

The "Marquelet" 20c dark blue

The "d'Astruc" 20c blue on grayish blue paper (1850)



### a) Tete-Bèche

All of the 20-centime blue stamps exist tete-bèche. There were three tete-bèche stamps occupying positions 92, 110 and 148 in the right pane.

## The 20-centimes Blue Surcharged "25" in Red

Before destroying this immense stock of the 20c blue, rendered useless by the new 25-centime rate, the administration attempted to salvage them for postal use by surcharging them "25" (in sloping figures) in red. The work was done by hand by means of a roller and the result was completely inadequate. The surcharge was badly printed, irregular, or incomplete and the entire printing was ordered destroyed. One example of what purported to be this stamp was sold in the Ferrari sale. It is damaged and its authenticity is questioned.

## The 1-franc "Vervelle"

When Monsieur Hulot retired in 1876, he took along with him many essays, proofs, etc. Upon his death, his nephew disposed of the entire lot to a Monsieur Huet, secretary to a Monsieur Hoffman, a coin dealer. Huet sold the entire stock to a Monsieur Vervelle for 25,000 francs. Among Monsieur Hulot's stock, Vervelle found a partial sheet of 145 stamps which appeared to be a shade of the 1-franc vermillion. The sheet was ungummed which probably accounts for its color. The shade was termed "Vervelle" after its original owner. The tete-bèche exists in a block of four.

## The Reprints of 1862

Sir Rowland Hill, the father of the postal reform in England, was finally appointed Secretary General of the British Post Office. He was later retired on a pension. In 1862, he decided to form a stamp collection and wrote to all the foreign governments requesting stamps that had been issued up to that time. In France, none of these early issues were available since none of them had been kept. After much political pressure had been exerted, it was decided to reprint the stamps of the first several issues and send specimens to Sir Rowland Hill. During the period from the 1st to the 9th of September, 1862, twenty sheets each of the missing value were reprinted. They did not at that time, reprint the 1f stamp of 1853-60, because they had 3½ sheets on hand. However, when the stamps were forwarded to Sir Rowland Hill they forgot to include the latter stamps. This was brought to their attention and in the following February this stamp also was reprinted, twenty sheets being made. The stamps were distributed as follows: ten sheets of each value went to the Postal Administration, three or four sheets were sent to the Paris Mint, and the rest were burned. The 1862 reprints of the 20c blue have been found bearing the surcharge "25c" in red. The red surcharge is different from the one found on the single example of the so-called unissued stamp and is accompanied by a horizontal bar cut diagonally. Maury mentions this stamp but says that there is no available information as to its authenticity.

The reprints:

- 10 clear bistre
- 15c clear green
- 20c black
- 20c blue
- 25c on 20c blue (red)
- 40c bright orange
- 1f bright carmine

## The Presidency Issue of 1852

It was a simple matter for Prince Louis Napoleon to realize his political ambitions because of the disunity in France. He carefully awaited his opportunity, and struck on the night of December 2, 1851. By a coup d'état he changed the entire governmental organization by disbanding the National Assembly. He had all hostile officials summarily arrested. Those of the citizenry who resisted him were fired upon in the streets. France was in a virtual state of siege. His bold move was completely successful, and in the plebiscite which followed he was elected President for a term of ten years by an overwhelming majority (7,439,216 to 740,737).

### The Design for The New Stamps

A law was passed January 3, 1852, to the effect that the head of Ceres on French coins and postage stamps be replaced by that of Louis Napoleon. J. J. Barre, of the Paris Mint, was again commissioned to design and engrave the new vignette. He decided to leave the frame of the new stamps exactly as it had been in the 1849-50 issue (merely substituting the head of Napoleon for that of Ceres). He did, however, add his initial "B" to the design, inscribing it directly beneath the bust. The result was magnificent. Victor Robert, in his *Les Timbres de France* wrote a long dissertation to prove that the design for this and the following issue was "the most beautiful of all existing stamps." This design is truly Barre's masterpiece. Whereas the designers of other stamps had relied on all the resources of the engraver's art to obtain beautiful effects, it was the utter simplicity of Barre's design that created such an amazingly fine result. It was delicate and yet, at the same time, it was rugged enough to stand tremendous wear and tear without losing any of its beauty. Robert wrote, ". . . not a line, not a dot was superfluous." Barre has captured in this design the appearance of a beautiful coin. Most of his previous experience had been in designing coins. He had studied the manufacture of medals and coins under Tiolier, the head engraver at the Paris Mint. Tiolier had given him his first instruction in engraving coins and medals. When Tiolier died in 1843, Barre replaced him and upon Barre's death in 1855, his son, Desire-Albert, succeeded him and took charge of the designing and engraving of the stamps of France from 1853 until 1876.

It is probable that the issue of an entire series of necessary stamps had been contemplated, but only two values were actually released. These were the 10c bistre and the 25c blue. The rest of the series was never issued because Louis Napoleon became emperor less than a year later, at which time a new set of stamps was ordered.

### The Die and The Plates

As in the case of the preceding issue, a single steel die was engraved. Holes were drilled on either side of the word "POSTES" to receive the metal plugs bearing the numerals of value. Die Proofs exist before and after these holes were drilled.

The plates were manufactured by the same electro-chemical process used in the preparation of the stamps of the first issue. It is impossible to tell how many plates were issued since there were no *tete-beche* stamps, and because there were no outstanding plate varieties. However, since the stamps were in use for so short a period of time, it is safe to assume that there was one plate of 300 used for each value.

### Essays and Proofs

#### Unaccepted Essays

##### 1) The Pichot Essay (July 1850)





This essay was submitted by M. Pichot, who, with M. Meillet, proposed the Ceres essays. These essays were printed on chemically-treated paper. They show a rather uncomplimentary portrait of Louis Napoleon facing left. They exist in black on indigo, blue, green or yellow paper. They occur on white paper in brown, flesh-tint, orange, red-brown, lilac, blue, violet and carmine. Finally, they appear in color on tinted papers, namely, bistre on rose, olive on green, bistre on chamois, brown on azure, etc. They exist with or without engine-turned ornamentation. Yvert lists a variety having an offset on the back. This last-mentioned variety occurs tete-beche.

### Die Proofs

#### 1) Incomplete Die Proofs

##### a) Without Value

Yvert lists this die proof in black on india (papier de Chine) and in blue. Both are extremely rare.

##### b) Without Value (no letter "B" under bust)



Yvert lists this die proof in black on india (papier de Chine). Maury mentions having the same proof in blue on india.

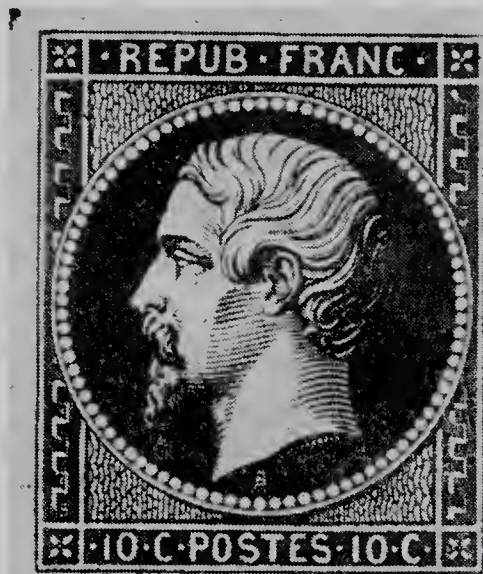
##### c) Without Value (white spaces on either side of the word "POSTES")



In this die proof, which has the initial "B" under the bust, as well as in the complete die proofs and in the finished stamps, the shading of the face appears lighter. The unshaded portions of the neck have been widened by removing lines of shading directly beneath the ear. This is definitely a case of retouching the die itself. L. Meinertzhagen, in his paper read before the Royal Philatelic Society, London, November 10, 1927, discusses this interesting retouch as follows:—

“... The normal retouching of the die before any plates were constructed from it consists in the extensive “refining” of the lines of shading in the hair and on the face. . . . In particular the method employed to give a lighter appearance to the shading on the face, by means of transverse cuts across the lines of color, is characteristic of the work of the two Barres, being common to all French types designed by them. One finds it repeated on the so-called “dotted cheek” variety of the 5 lep. first type of Greece, designed by the younger Barre, and probably by way of imitation, on the stamps of the Bordeaux issue.” The “transverse cuts” may be clearly seen in the illustration. They cross the lines of shading in the lower part of the cheek and cause the shading to appear as if formed of dots. Lines in the hair and ear were also altered. Yvert lists this die proof in black on india (papier de Chine). It is very rare.

## 2) Complete Die Proofs



The complete die proofs were made from the retouched die (see above) in which the movable plugs bearing the numerals of value had been inserted. They exhibit all of the above-mentioned characteristics of the retouched die. Yvert mentions a 10c black on india (papier de Chine) and a 25c blue. Both are very rare.

## II) Plate Proofs

### 1) Color Trials

Yvert mentions the 10c green on bluish or yellowish, the 10c black, and the 10c blue. Color trials of the 25c exist on india (papier de Chine), on onion skin paper and on white card, all in blue.

### 2) Printer's Waste

Printer's waste on thick yellowish paper has been noted. Yvert lists the 25c black with the Ceres type 25c blue of 1849-50 printed on the other side.

## The Reprints of 1862

Both of these stamps were reprinted at the request of Rowland Hill. They were printed during the period between the 1st and 9th of September, 1862. The colors are brighter and the paper is whiter than in the case of the originals.

## Proposals from 1852-1862

The 1852-62 period was one of experimentation. Many and varied were the propositions submitted to the authorities. The ideas ranged from the practical to the fantastic. Among the various proposals, several offered a considerable reduction from the price of 1fr. 50 per thousand which had been paid to M. Hulot from the very beginning. This figure allowed him a neat profit, as it was based on the number of stamps produced in 1849 in which year 21,000,000 stamps were printed. In 1858 there were approximately 200,000,000 stamps printed and each day the number increased. In January 1860 the Minister of Finances, on the advice of the Commission of Mints, reduced this allotment. After this date M. Hulot was paid 1fr per thousand for the first 200,000,000, 90-centimes



per thousand for each 200,000,000 thereafter, and a fixed sum of 80-centimes per thousand above and beyond that figure. Below are listed the most well-known of the essays submitted. All were quickly but firmly turned down. Hulot had no idea of allowing anyone else to encroach on his firmly held domain.

#### Essay of Morel (1852)



This essay, printed in gray on onion skin paper, was the work of Morel, the postmaster at Blaise. The design is very weak. It bears the effigy of the Emperor and the inscription "25c" appears in each of the four corners. It is known cancelled experimentally by the figures "858" in a circle from which emanate heavy zigzag strokes. The writer has a copy of this essay with an experimental town-and-date postmark (see illustration).

#### Essay of Morel (1862)



Only the upper part of this essay was gummed. The upper half of the essay bears a diminutive effigy of the Emperor. It is inscribed "EMPIRE FRANC" in the upper label. To the left and right of the bust appear the words "affix this upper portion only." The value "20 cent" appears vertically at the right and left. The lower half of the essay is ungummed and is inscribed "this lower portion to be left hanging free." The idea was that the upper half was stuck to the envelope and the lower half was to be torn off by a postal clerk as a sort of receipt. The essay exists imperforate, perforated horizontally through the center, and rouletted horizontally through the center.

#### Essay of Charrier (1854)

Charrier passed colored thread through examples of the 5c green with an ordinary sewing needle. The idea was to tear out the threads and thus "cancel" the stamp! Maury wrote that Charrier used blue, green, red, gray or white threads.

#### The Muller Proposal (April 1855)

This gentleman proposed that stamps be printed in pale ink soluble in water. The idea was flatly rejected as "insufficient and dangerous."

#### The Spiers Proposal (May 1855)

Spiers suggested using a "killer" with sharp cutting points which would cut through the stamp and allow the cancelling ink to penetrate the paper. Maury remarked, "What would happen to the enclosed letter?"

**Cap Essay**

Another proposal was that a small dab of fulminate of mercury be placed on the back of the stamp. To cancel the stamp it was merely struck with a hammer, the resultant explosion demolishing the stamp!

**Embossed Essay (186?)**

Yvert mentions an essay in blue, without value, printed in relief. Maury wrote of a similar essay, embossed and completely colorless.

**Essay in Fugitive Ink**

Another essay was submitted which was similar to the officially accepted stamps except that the background was formed of many dots spaced close together instead of being solid. The author of this essay proposed to supply them to the government at a price far below that charged by Hulot. Not only was no attention paid to his proposition, but all of the stamps that he had on hand were confiscated and destroyed. This was done under the pretense that there might be danger of suspicion of fraud on the part of the Treasury Department because the essay resembled the official stamps so closely. The stamps were printed in ink that completely dissolved in water. They are not rare and are found in many collections. Maury mentions them in blue, ultramarine and green. The essays were inscribed "Oc POSTES Oc."

**Decalcomania Essay**

Maury mentions a curious essay prepared by Hulot himself to prove that attempts to counterfeit his stamps would not work. It is a simple matter to transfer even the oldest engravings to lithographic stones and to produce good reproductions therefrom. To prevent this, Hulot caused the stamps of France to be protected by the lithographic wash mentioned previously. He thereupon attempted to produce "counterfeits" from French stamps to prove that it couldn't be done successfully. Maury mentions examples, a 1c value in either red-orange or rose, and a 20c value in either bronze-green, green or blue.

**The Bertou and Robineau Envelope Essays**

Bertou and Robineau, stationers at 36 Rue d'Hautville, Paris, submitted envelope essays in 1856 and again in 1862. All inscriptions and ornamentation were watermarked in the paper. Maury mentions having seen them on paper tinted bluish, lilac, rose, etc.

## The Issue of 1853-60 (Empire)

**Proofs of the Accepted Design****I. Die Proofs**

The following values are listed in Yvert & Tellier's specialized catalogue.

1c red, violet

5c black on india and on rough paper (papier rugueux)

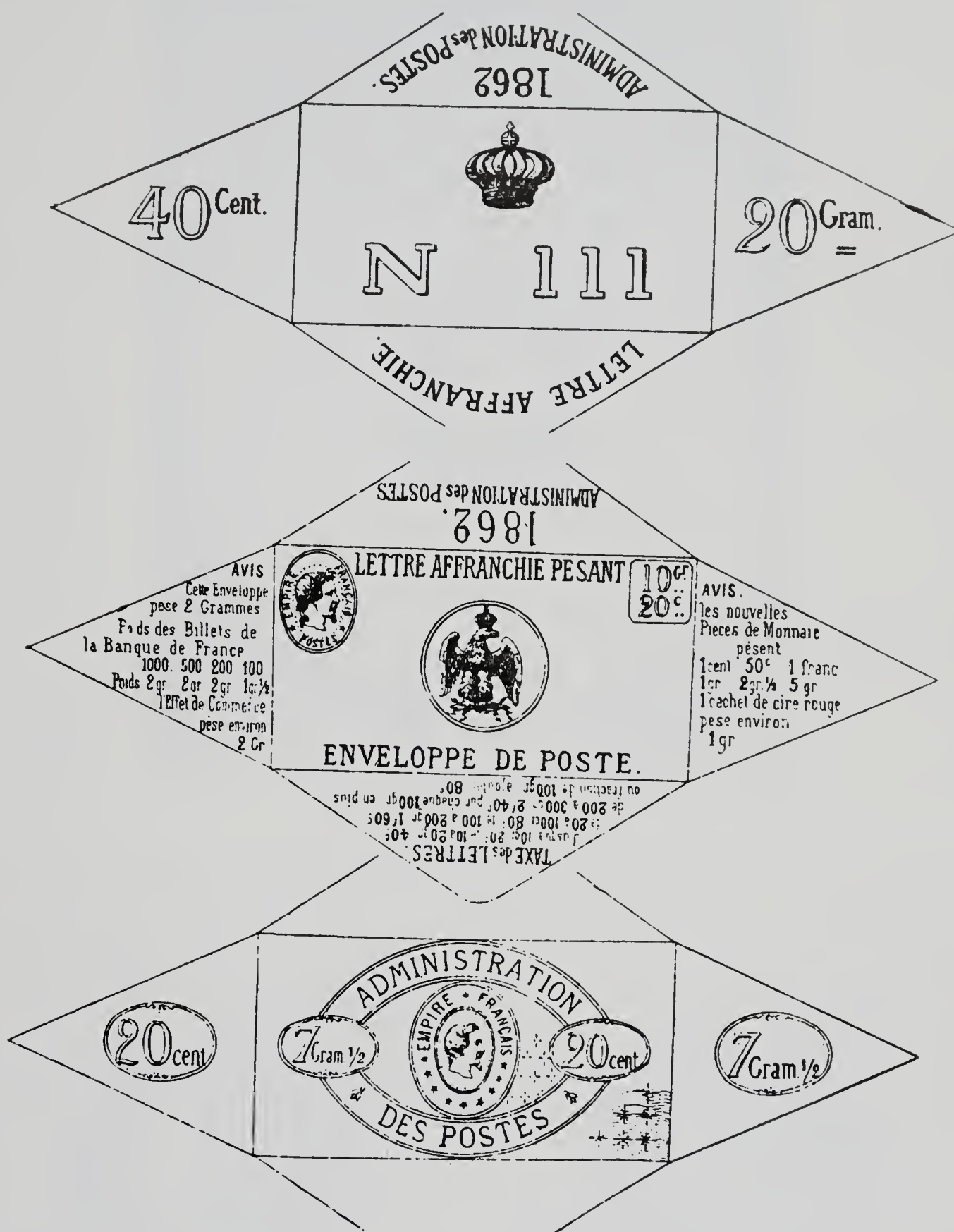
20c blue in large blue circle (see illustration)

25c bistre brown on india

1f black on india

1f brown frame, carmine center; green and blue, green and carmine, green and black-violet, blue and carmine, blue and black-violet.





Bertou and Robineau Envelope Essays

Again according to Yvert, proofs exist (1c blue, 10c black) with the face of the Emperor turned to the left.

Both Yvert and Maury mention die proofs (1c blue, 1c red) printed in reverse on goldbeater's skin. This proof was gummed on the printed side. When affixed to the envelope, the design was clearly visible through the transparent goldbeater's skin. These were printed on the same sheet with a reproduction of the U. S. 3c 1851. It might be noted in passing that this process was actually put into use in Prussia (1866). However, it was found that these stamps could be easily "washed" by means of alcohol.



Die Proof of the 20c in Blue

## Plate Proofs (Color Trials, Accessory Printings)

There is an infinite variety of colors and shades on differently tinted backgrounds. The 1c, 10c, 20c, and 25c are known on white card. Worn impressions, double prints, proofs printed on both sides, etc., are not actually rare. Much rarer are the proofs bearing the impressions of two stamps of two different issues. Yvert cites an example of this. He lists an 1853 stamp in black on one side and an 1849 stamp in blue on the other. The 5c rose is known *se tenant* with the 5c deep rose. *Tete-beche* varieties exist in nearly all colors of the 20c. The 1f is sometimes found printed in two colors.

## The Issue of 1862 (Empire)

### Essays on Goldbeater's Skin (Fr. *baudruche*)

Most collectors have seen these interesting essays. They were experimental and are classified by the French under "*essais de fabrication*" (freely "manufacturing technique essays"). Printed in reverse on goldbeater's skin they were then gummed on the printed side, the design showing clearly through the transparent material. Since the design would be transferred to the envelope in the manner of a decalcomania if an attempt was made to remove the stamp, no cancellation was necessary. This essay exists both perforated and imperforate. Only one value was printed, the 1c, which Yvert lists in blue, red-brown, black, red, rose, green, chocolate, bistre and violet.

### Stamps Overprinted "SPECIMEN"

Postmasters of foreign countries requested samples of these stamps in order to keep up to date the reference collection of French stamps begun when the 1862 reprints were





SPECIMEN

made. Then-current stamps were surcharged with the word "SPECIMEN" in black. This overprint automatically rendered the stamp invalid for postage. Thus the authorities could send examples of stamps to various postmasters without fear that they would be used to frank mail. Yvert lists stamps of the 1862 Empire perforated issue overprinted thus:—

1c olive  
5c green  
10c bistre  
20c blue  
40c orange  
80c rose

Both the 20c blue and 80c rose occur *tete-beche* (the words "SPECIMEN" are *tete-beche* also). The 5c green is known with double surcharge. Maury mentions having seen the proof of a second type of surcharge in which the letters were taller (see illustration). This was ordered but not used.

## The Issue of 1863-70

### Emperor Napoleon III Laureated

The frames of the three types of the 1863-70 Napoleon III Laureated stamps differ completely but the picture of the Emperor's head is practically the same in all values.



Before Retouch



First Retouch

According to Meinertzhagen, the master die from which the effigy of Napoleon was taken, was retouched on two separate occasions. Early in 1865 it was found that impressions from plates of the 4c were very poor and it was decided to have Albert Barre retouch the die. The first retouch consisted of lightening the lines of shading in the back of the neck and of making slight changes in the ribbon hanging from the wreath. The early printings (lilac-grey shades) show these portions of the design blurred. Later printings

(grey and yellow-grey) show the design clear and fine. Only the 2c and 4c show these two different states, since they were the only stamps issued at this time. The 1c and the unissued 5c proof show the retouched state only.



Second Retouch

Again Meinertzhagen wrote that, towards the end of 1866, the die bearing the effigy of Napoleon was retouched a second time before the other values (10c, 20c, 30c, 40c, 80c) were prepared. The alterations consisted of lengthening the cuts across the lines of shading in the cheek, touching up the lines in the ear, and adding a white line to the left side of the ribbon which hangs from the laurel wreath.

### “Rothschild Issue”

The 10c, 20c, 30c, 40c and 80c of this issue (as well as the 1c and 5c without laurel wreath) were issued imperforate. They were ordered by the Emperor Napoleon III as a gift to Baron Nathaniel de Rothschild who wanted them for his son's stamp collection. Only about six or seven hundred of each value exist. They were not supposed to have been used to frank mail but several are known postally used. According to Marconnet, Baron de Rothschild had several examples perforated by Susse and rouletted. On writing the Baron and asking him about this, Marconnet was informed that this had been done more or less as a joke.

### The “Lebaudy”



In April 1869, several sheets of the 2cc in a milky blue shade were sent imperforate in error to the post office at Nancy. They were used by the firm Lebaudy Freres in 1869. Even single copies are easily told because of the close perforation on the normal stamp.

### Granet Reprint

The 1c value only was reprinted by Granet.

To Be Continued



Casimira Dabrowska

## Designer of Vatican City Stamps

A Discourse on Her Art and What Happens to It  
When Reduced to the Size of a Postage Stamp

By Enzo Diena

**T**WO artists are competing fiercely against one another for the privilege of designing the stamps of Vatican City. The competition is all the fiercer since both artists are ladies: one is Polish-born Casimira Dabrowska, her rival is a Tuscan lady, Andreina Grassellini. The struggle between the two designers is of course fought on a very high level, and in the end the stamps of Vatican City will benefit from the emulation that seems to be prodding both Miss Dabrowska and Mrs. Grassellini towards a never ending improvement of their craftsmanship.

We have already told elsewhere the moving life story of Casimira Dabrowska, who came to Rome more than twenty years ago and has always been prevented, by the events of World War II, from going back to her Polish home. We shall briefly deal in this article with the peculiarities of her style, and a future article will discuss Mrs. Grassellini's work along the same lines.

Miss Dabrowska's original designs reveal at first glance that she is a miniaturist by calling: all details are drawn with extreme care, and she seems to get a special enjoy-



At left, from the source. Above, a reproduction of the stamp.

ment out of elaborate ornaments, fancy ways of dressing, landscapes full of trees, animals and castles.

When it comes to making postage stamps out of these designs, the technicians of the "Poligrafico" (Italian State Printing Works) often have to face problems due to the fact that probably no one ever told Miss Dabrowska two things: first, that she should always keep in mind that her drawings are to be reduced to postage-stamp size; and second, that current printing methods, although extremely advanced, do not afford a faithful reproduction of very tiny details.





From the original design.



Reproduced from the stamp.

The difficulties exist both for photogravure-printed and for recess-printed stamps, these being the processes generally adopted by the "Poligrafico". In the case of photogravure, a screen is superimposed on the design, with the purpose of "translating" it into a number of infinitesimal "printable" dots. This screen flattens parts of the design to the point of making them almost "unreadable", unless they are marked enough to withstand the screening process without damage. Take, for instance, the original portrait of Saint Maria Goretti painted by Miss Dabrowska, and the stamps that were derived from it: the clearness of the Saint's eye, the embroidering on her scarf and collar have all been "eaten up" by the photogravure screen. Something even worse happened to Miss Dabrowska's "Saint Rita da Cascia" stamps. In the lower left hand corner there should have been roses, and even a bee on top of one of them. The roses turned out like bits of cotton, and the bee is no more than a dark speck. Someone has said of these stamps that photogravure acted like a powerful insecticide. It killed the bee.

In recess-printed stamps, the trouble lies with the burin. Italian engravers are very skilled, but they cannot make their tools any sharper than they are, and they know that if they don't bite deep enough into the steel they will never get a satisfactory die. Results are rather better than in the case of photogravure, partly because intaglio is in itself a nobler printing method, and partly because all designs are "retouched" when they first reach the "Poligrafico", but, on top of this retouching, engravers usually tend to "interpret" the original sketch in order to make it visually more effective.

Examples of this interpretation are not very hard to find. In the 10 and 100 Lira values of the "Capranica College" issue, the two coats of arms that fill the empty spaces between the ovals are considerably larger in the issued stamps than they are in the original design. In the "Madonna of Czestochowa" stamps the embroidery on the lining of the Madonna's cloak is merely hinted at, and so are the pearls on the crown. In the "Lourdes Centenary" issue the inscription at top has been entirely remade, but very little interpretation work was carried out. The result is that the stamps can hardly be described as striking.

Our technical criticism does not mean that we do not appreciate Miss Dabrowska as an artist; on the contrary, we firmly believe that she is a very brilliant successor to the late Corrado Mezzana, who was possibly Italy's greatest stamp designer of all time, and who produced beautiful stamps for the Vatican during two decades. We further-







From the original design.



Reproduced from the stamp.

more think that Miss Dabrowska has always clearly understood that the State she is working for has a very special character, and that its stamps must strictly adhere to a classical, dignified idea of design. This basic virtue, along with her undeniable talent will, in the long run, enable Miss Dabrowska to design some magnificent stamps, once she masters the very peculiar necessities of postage stamp design, and once she realizes that a miniature is a small-size painting, which is all the more appreciated when it shows the same details a large canvas would, whereas a postage stamp is a thing entirely by itself. A thing, by the way, which is supposed to carry a "message", and to cry it aloud.



From the original design.



Reproduced from the stamp.



# Bank Note Origin of Another Local Metropolitan Errand and Carrier Express Co. Stamps

By Julian Blanchard, Ph.D.

Several examples of direct relationship between United States stamps and paper money have already been established and some of us interested in this subject began suspecting several years ago that more such connections might be found in the field of our local stamps. The search has been rewarding. Three discoveries of this sort have so far been reported in the *ESSAY-PROOF JOURNAL*: one by Gordon W. Colket on the American Letter Mail Co. Type L13 (*JOURNAL* No. 36, October, 1952), a short note by the present writer mentioning the same company's Type L12 (*JOURNAL* No. 48, October, 1955), and a more lengthy report on Greig's 1842 City Despatch Post stamp (*JOURNAL* No. 49, January, 1956). A fourth example is now presented.



Proof note with double imprint "Bald, Cousland & Co., Philadelphia" and "Baldwin, Bald & Cousland, New York", showing a counter that was adapted for the Metropolitan Errand and Carrier Express Co. stamps.

Some time prior to the publication of the above study on the Greig stamp there had been observed in the writer's paper money collection a bank note bearing a design that was recognized as the origin of design of the stamps of the Metropolitan Errand and Carrier Express Co., of New York City. (Their four stamps are alike in design save for the denominations.) This was a \$1 note of the Bank of Athens, Georgia (a proof), shown in an accompanying illustration. Attention is called to the shield-shaped engine-engraved "counter" at the left, with the superposed numeral "1". By comparison with one of the stamps it will be seen that it is exactly the same as the stamp background, appropriate lettering and numerals being added for the stamps. Such alterations, of course, are easily accomplished by means of the ever handy transfer roll.

This note, one of the pre-Civil War state chartered emissions, has a double imprint, *Bald, Cousland & Co., Philadelphia*, and *Baldwin, Bald & Cousland, New York*, the two sets of names representing in fact a single organization having its headquarters in Philadelphia and a branch in New York. In the listing of the Metropolitan Co. and its stamps in Scott's *United States Stamp Catalogue, Specialized*, it is stated that the stamps are engraved but the name of the engraver is not given, presumably not known. However, from the identity of the stamp design with the bank note counter and the fact that this





A marginal pair of stamps of the Metropolitan Errand and Carrier Express Co. with the imprint "Baldwin, Bald & Cousland, New York".



Stock certificate of the Metropolitan Errand and Carrier Express Co. using the shield shaped counter that was adapted for their stamps.

counter has not been found on the products of any other engraving company, it was our conclusion that the stamps could reasonably be attributed to this firm.

In discussing this discovery with Elliott Perry, noted authority on carriers and locals, we were told that he had known of auction sales of sheets or part sheets of some of these stamps having an engraver's imprint in the margin, and that he could possibly supply photographs. Such were later received, and we are indebted to Mr. Perry for our illustration of a pair of stamps from the bottom row of the 1c sheet with the imprint *Baldwin, Bald & Cousland, New York*. With this photograph was also received a diagram showing under the adjacent pair of stamps to the right the imprint *Bald, Cousland & Co., Philadelphia*. These are the same names that appear on the bank note, and thus our conclusion as to the identity of the stamp engravers was fully confirmed. It is clear, therefore, that the editors of Scott's Catalogue should so attribute the stamps and it is hoped that they will do so in their next edition.

We have more recently received from Mr. Perry a photograph of another interesting document bearing the same counter design and double imprint. This is a certificate for ten shares of stock of the stamp issuing company, signed by Hiram P. Dixon as Secretary and A. M. Hinkley as President. Superposed on the counter this time will

be seen "TEN SHARES", in addition to "X" and "10", with appropriate borders and ornaments. The shares have a par value of one dollar each, and the certificate is dated January 11, 1856. For permission to illustrate this certificate we are indebted to its owner, Mr. John L. Gemmill.

In the *Specialized Catalogue* we learn that the Metropolitan Errand and Carrier Express Co. was organized in New York City on August 7, 1855, by Abraham M. Hinkley, Hiram Dixon, and others. The stamps were issued over the period 1855-59. They were printed in sheets of 100 (10x10), the individual stamps being separated by thin ruled lines. The values and colors are: 1c, red orange, red brown, brick red; 5c, 10c, 20c, red orange. A note states that all have been extensively reprinted in brown and in blue. (Some other reprint colors are known.)

Collectors may wish to know something about the availability of bank notes having this stamp design counter. Besides the one illustrated we know of only two others: \$2 Bank of Commerce, Savannah, Georgia, and \$5 Bank of De Soto, Nebraska. The Savannah note will probably be found in every general collection of any size, though not often in first class condition. The other two appear to be relatively scarce.

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### St. Boniface Design from Botticelli Painting

The 16th Centenary of St. Boniface's birth was commemorated November 13, 1954, by a 2-value group (Scott's A64), issued by Vatican City. Edmondo Pizzi created the design after a painting by Sandro Botticelli, in All Saints Church at Florence, Italy. These stamps were rotogravure printed by the State Polygraphic Institute, Rome.

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**The Essay-Proof Journal**

*are available upon application to  
the Secretary*

**KENNETH MINUSE  
1236 Grand Concourse, New York 56, New York**



# U. S. POSTAL CARD ESSAYS AND PROOFS

## A Historical Catalog of U. S. STAMP ESSAYS & PROOFS

By George C. Slawson

(Essay and Proof Numbers are based on Scott's U. S. Catalogue.)

(Continued from JOURNAL No. 64, page 179.)

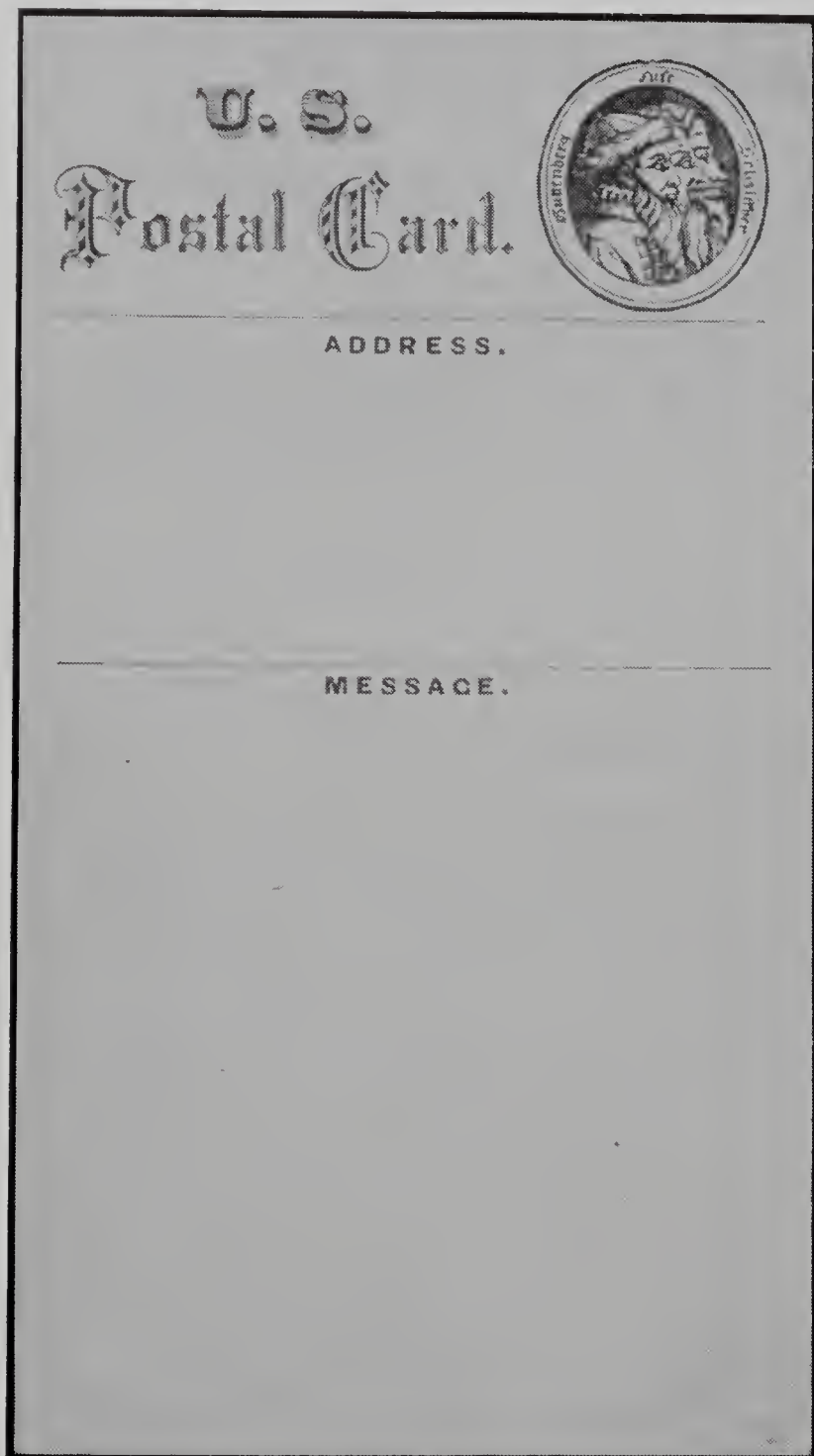
### "Suggestion" for a Return Postal Card

An idea, very similar in principle to UY1E-V was submitted to the Post Office Department by an unknown designer apparently late in 1889 (possibly early in 1890). And although the records no longer readily yield the name of the person submitting this essay, it has been generally assumed that he was of German extraction,<sup>1</sup> even though the only basis for such an assumption seems to be that the illustration used in lieu of a stamp on the essay has the characters labeled in German script using archaic spellings. Both sides of the card are printed so that the longer side is the vertical, rather than the horizontal, of the card. The message side of the card is quite simple, with only the heading "U. S. Postal Card", the stamp representation, and divisions for the address and the message. The reply side contains an additional heading reading "Suggestion for a Return" followed by "U. S. Postal Card.", instructions to erase the address on the other side before remailing, the same stamp representation, and divisions for the return address and the answer. Although the card is somewhat larger than those currently in use as single cards, it does represent a considerable saving in card stock over the current reply card.

**UY1E-W.** a. On 45 g/3 dingy v. faint b-g-blue (blue gray) card, .010" thick, size 89 x 161 mm. Printed on the message side with ornamental crosslined and shaded block letters "U.S.", 20 mm by 6 mm overall, above the words "Postal Card." in Old English script with fancily crosslined capitals, 51 mm. in width. To the right of this heading is a stamp representation, in oval form, consisting of three bearded men dressed in the manner in vogue in the fifteenth and sixteenth centuries. This representation is surrounded by a colorless border 2 mm. in width enclosed in a double oval, 26 x 28 mm. overall. Within the colorless border are the names of the individuals represented, being printed in German script and using archaic spelling. These names, located left, top and right, are Gutenberg, Fust (Faust) and Schoiffher (Schaeffer).<sup>2</sup> Situated 1 mm. below the outer edge of the stamp representation is a horizontal line extending most of the width of the card, under which in block letters (20 x 2 mm.) is the word "ADDRESS." Further below, being 39 mm. below the first horizontal line, is a similar horizontal line, under which are similar block letters reading "MESSAGE." The Reply side has the same stamp representation, but the printing to the left of the stamp has been increased to read "Suggestion for a / RETURN / U. S. / POSTAL CARD.", the first line being in small roman letters (20 x 1 mm.), the second line being in cameo letters (31 x 2½ mm.), the third line having the same shading to the "U. S." as on the message side, and the fourth line being solid letters with an outline border, placed in the form of an inverted arch (48 x 5 mm.)

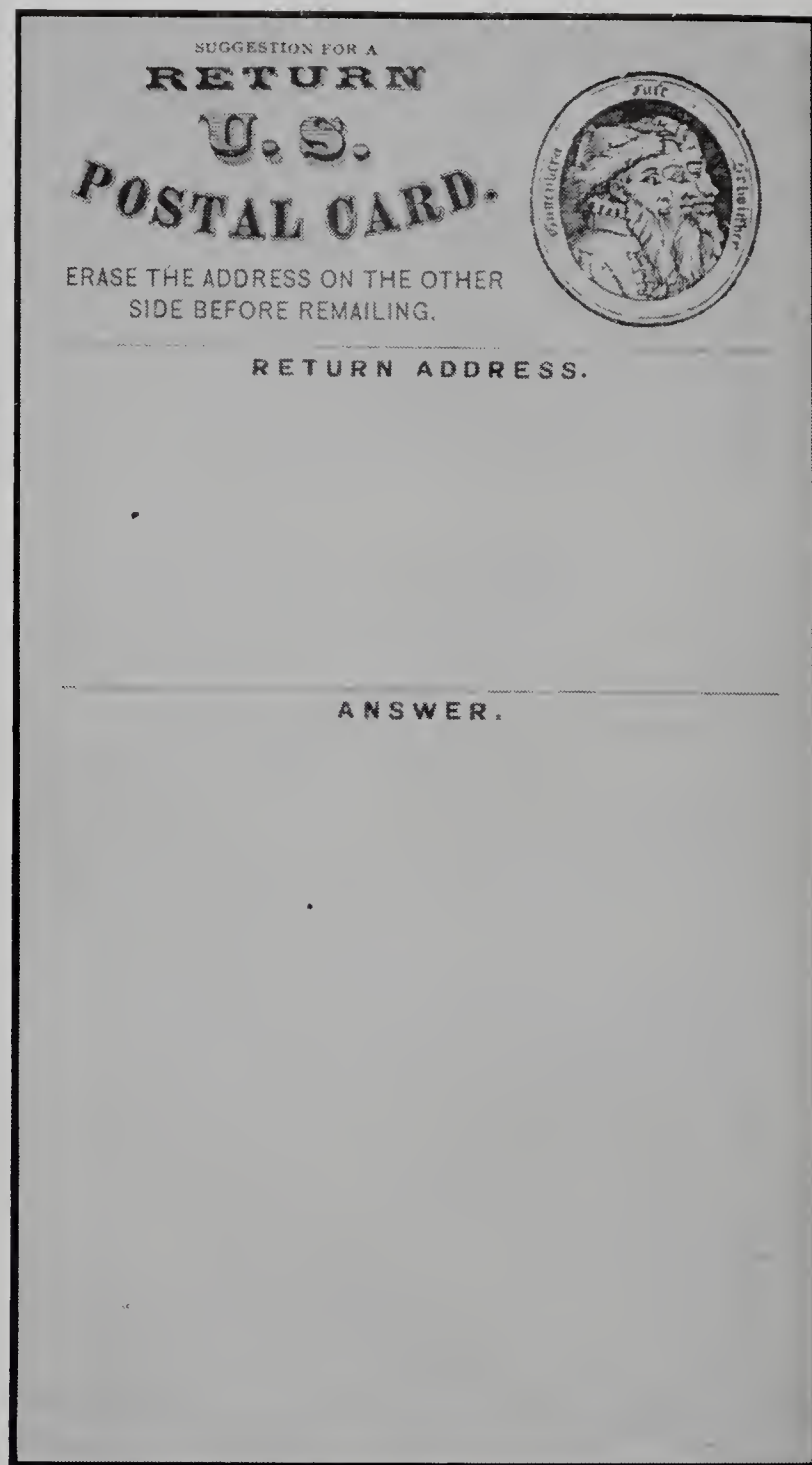
<sup>1</sup> Perhaps the fact that Germanic peoples are great users of both post and postal cards may have somewhat influenced this assumption, but any such possibility is purely theoretical.

<sup>2</sup> Members of the "black arts" (magicians, etc.) which, owing to Gutenberg's publishing of the Bible without religious sanction and approval, not only resulted in his being classed as a member of the "black arts", but brought the whole science of printing into this classification.



G. C. SLAWSON COLLECTION

UY1E-W.  
(Message Side)



G. C. SLAWSON COLLECTION

UY1E-W.  
(Reply Side)

In block letters two millimeters high are two additional lines of type, reading "ERASE THE ADDRESS ON THE OTHER / SIDE BEFORE REMAILING." Under the upper horizontal line, located 2 mm. below the outer edge of the stamp representation, is "RETURN ADDRESS." in type similar to that used on the message side, while under the second horizontal line, in similar type, is the word "ANSWER."

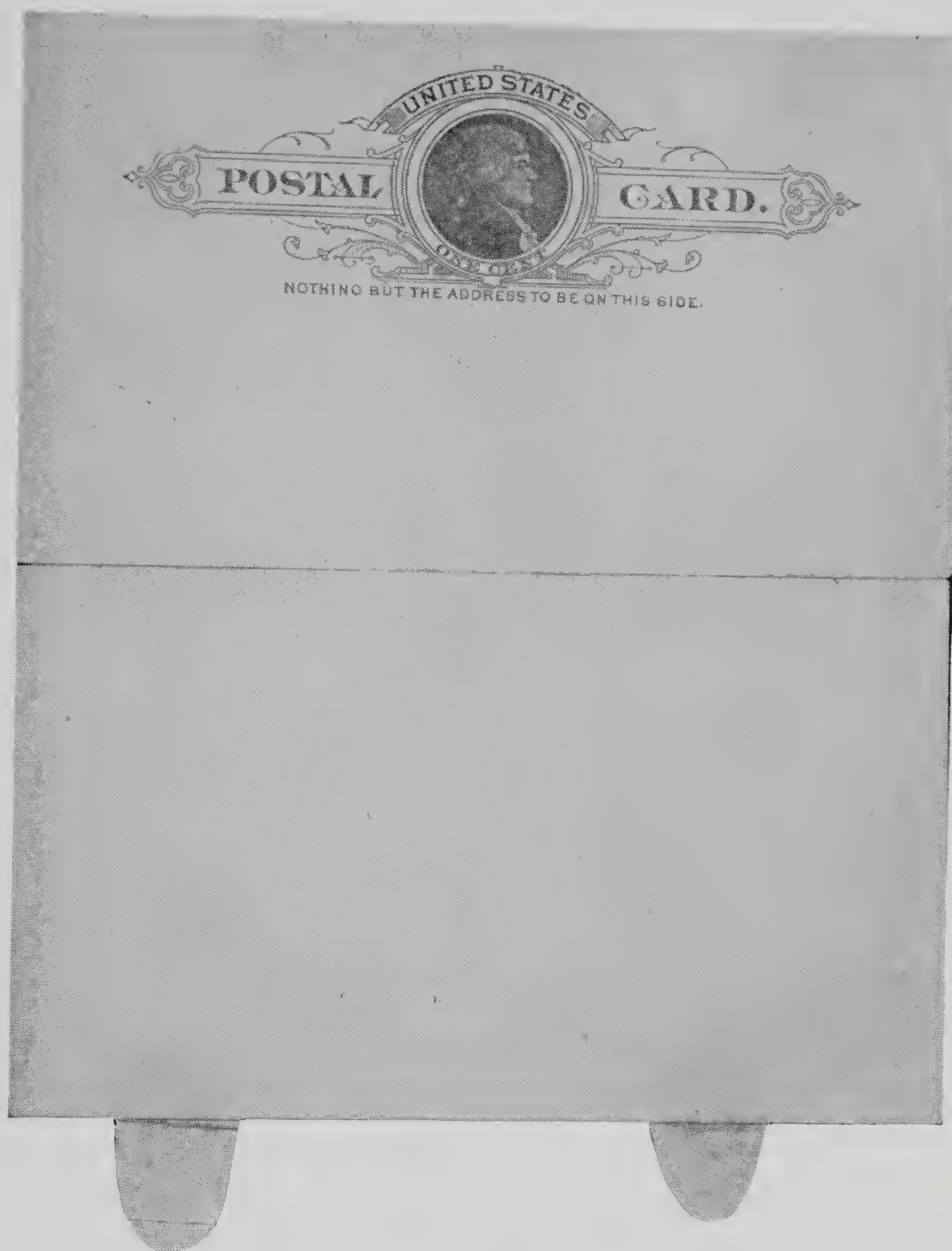
69 o/5 black (extremely rare)

## Essay of Unknown Designer

Submitted at almost the same time as the previously described essay (late 1889 or early 1890) was a more crudely assembled idea, consisting of two cards of the 1886 design, hinged together with tape to form a message and reply card of the form later



adopted and currently in use, but to which were attached "ears" as cut from another similar card, and which were designed to lap over the other half of the card when folded; and which, by means of an adhesive, would seal the two pieces.

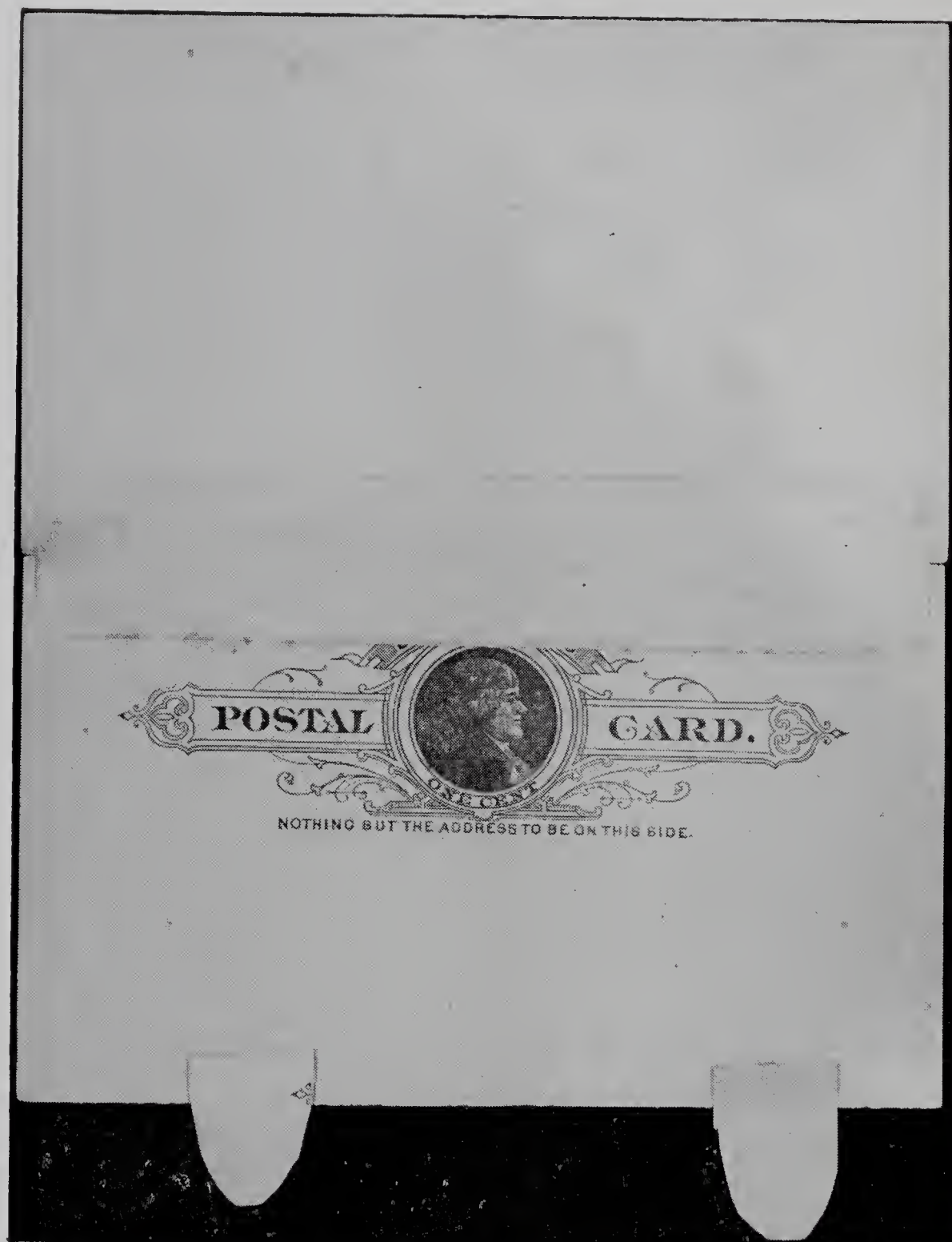


EX-C. W. BRAZER COLLECTION

**UY1E-X.**  
(Message Side)

**UY1E-X. a.** On 19 f/2 dull faint y-o-yellow card, .013" thick, overall size (excluding tabs) 130 x 152 mm., consisting of two cards of UX9, as issued, hinged together with a piece of gummed cloth tape, 24 mm. wide and 125 mm. long, applied to the lower portion of the message side of one card and the upper portion of the address side of the other card. On the same side as the tape, are attached two tabs, or "ears", of uneven size, a portion amounting to seven or eight mm. being stuck on the bottom of the card, with rounded ends protruding 14-18 mm. beyond the edge of the card, and intended to be lapped over and sealed when the two halves of the card are folded for transmission through the mails.

69 o/5 black (unique)



EX-C. W. BRAZER COLLECTION

UY1E-X.  
(Reply Side)

## The Dubey Patent

On March 17, 1891, Edward A. Dubey, of Brooklyn, N. Y. was issued Letters Patent number 448,478 for a "sealed reply postal" based on his application of May 31, 1890. This was unquestionably the most complicated postal card ever patented, and the most wasteful of cardboard. When folded for its original mailing it comprised no less than seven thicknesses of cardboard in the upper, or stamp portion, of the folded product and two thicknesses in the lower portion; to which had to be added a sealed flap folded in on each end. On its return trip it was comparatively simple, requiring only four folds of cardboard on the upper half of the face of the card, with only a single one of these extending to form the lower half. Even with the patent papers in front of the reader's face, it is extremely difficult to decipher the complicated set of folds and half-folds, and there is no question that this card could never be accepted on a universal basis since, obviously, no one would spend the time or trouble trying to figure out its myriad ramifications. Even the inventor failed to submit a model card with his patent application to show how it was intended to function.



No. 448,478.

Patented Mar. 17, 1891.

Fig. 1.

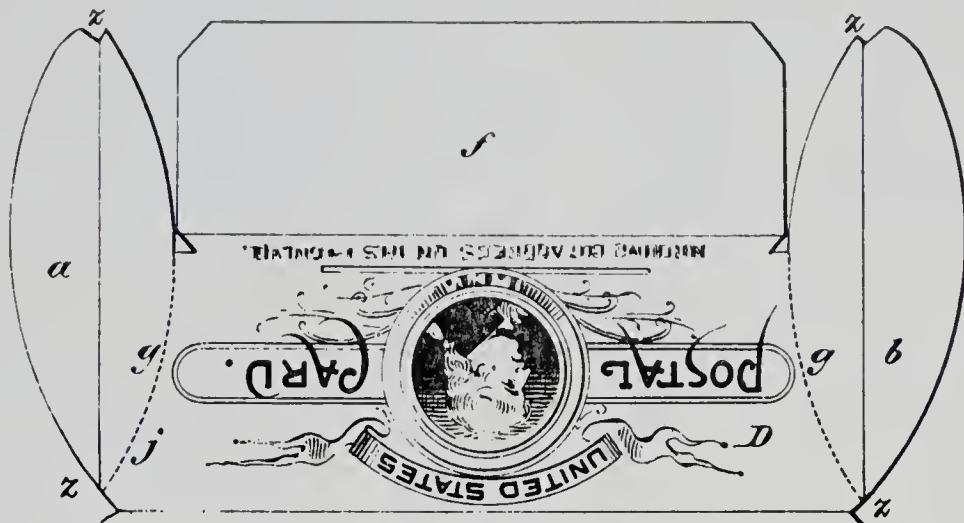


Fig. 2.

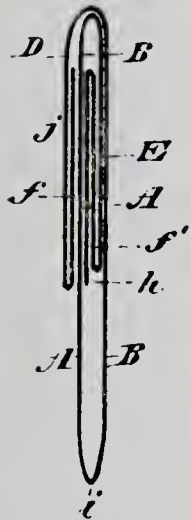
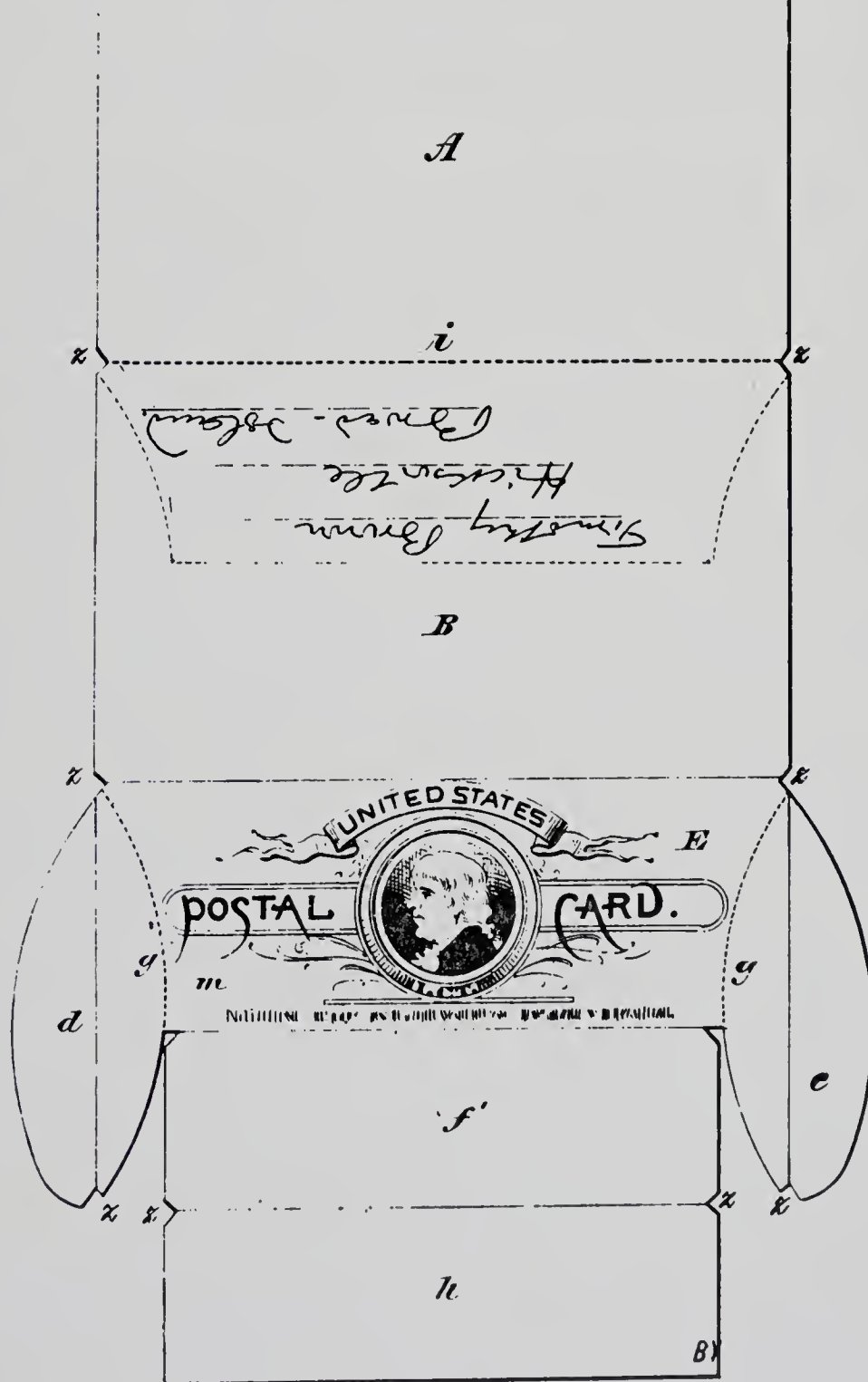
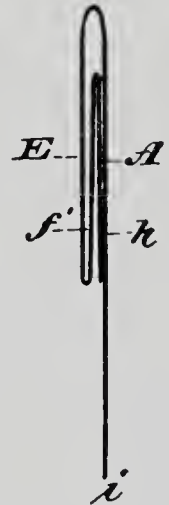
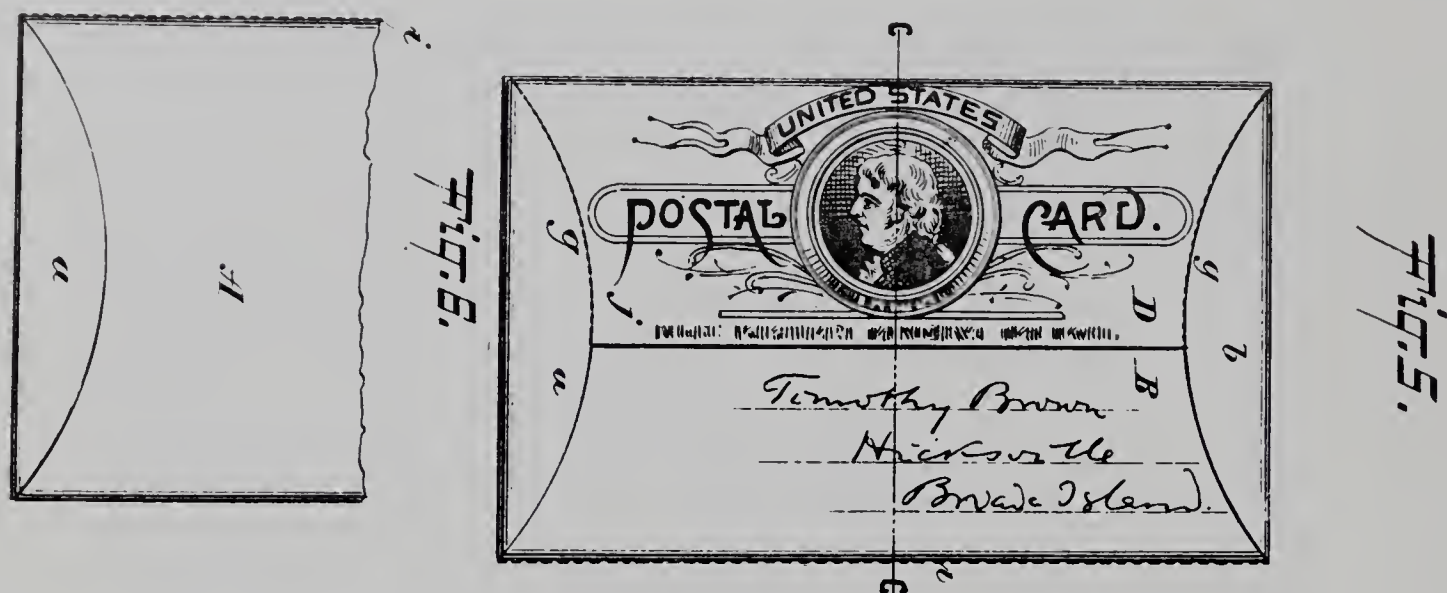


Fig. 3.





UY1Pat.G. (Dubey)

The illustrations shown display a portion of the drawings submitted in connection with this patent application, no card of which is known to exist.

### The First Officially Issued Reply Cards

The United States Post Office Department, although definitely against the whole reply card idea, was little by little brought around to the point where such cards had to be issued. This was done neither willingly nor graciously, but solely because there was no alternative. As far back as the Congress of the Universal Postal Union held at Paris in May 1878 the United States Post Office Department had been forced to submit to the will of the overwhelming majority which decreed that there would be admitted to exchange among the various countries postal cards with paid reply attached on which the sender could, if desired, write his address on the part reserved for reply, thus giving him assurance that the address would be correct, and that the card could not be perverted to other usage. Each card, single or reply, was to have either a printed or an adhesive stamp, the proceeds of which were to be retained by the issuing office, said monies to be exempt from any charges whatsoever by the corresponding country's office. The size of a single card, or of a reply card when folded, could not exceed 140 mm. by 90 mm. Further, in addition to any printing required by the issuing country, it was necessary that the card should clearly bear the words "UNION POSTALE UNIVERSELLE" (French for "Universal Postal Union"). This issuance was deemed purely optional to the countries involved . . . and the United States did not choose to become involved.

At the Congress of the Universal Postal Union held at Lisbon, Portugal, in March 1885 the contention of the United States was upheld by a very slight majority; namely, that the resolution passed by Paris Congress of 1878 with respect to the issuing of reply cards was merely permissive and not compulsory. However, in order to gain this point, other concessions had to be made on a sort of "horse-trading" basis, the most important of which was that each country would honor and return the reply cards sent from any country that issued such cards. At this Congress it was also agreed that reply cards could not be prepaid by the use of adhesives but that typographed or other printed stamps would be required. It was further agreed that the two portions of the reply card would be distinctly labeled, the message card having "Carte Postale avec Réponse Payée" (Postal Card with Paid Reply) in the language of the issuing country on domestic reply cards, and with both the language of the issuing country and French on international reply cards. Similarly, the reply half of the card was to have "Carte Postale Réponse" (Reply Postal Card) in the language of the issuing country on domestic reply cards, while international reply cards would require both the language of the issuing country and French. Having conceded that it would honor the reply cards of other countries, the United States



was not especially interested in the wording on the cards themselves, since there was no intent to issue any such cards.

Then followed the Congress of the Universal Postal Union held at Berne, Switzerland, where on July 24, 1891 there was passed a flat, unmistakable and unequivocal resolution to the effect that all countries who were members of the U. P. U. had to issue reply cards. The United States was unable to garner anything approaching a sufficient number of adherents to its negative thinking on the matter to prevent the resolution from being passed. As a result the United States was bound to issue reply cards, but having been forced into accepting a condition entirely contrary to its desires, it did so with exceedingly poor grace and managed to drag out its date of actual compliance to well over a year.

For the new domestic reply card the vignette of Miscellaneous Die number 3722, used to produce single cards UX10 and UX11, but with the background eliminated, was used as the basis to produce two new dies, Miscellaneous Dies number 3873 and number 3874. A new wide border was added to each of these new dies, although the wording of the print inside the border differed, the former reading “\* REPLY CARD \* / ONE CENT” while the latter read “\* MESSAGE CARD \* / ONE CENT”. Similar ornamental borders surrounding the entire card were added to each. Much of the inscription, consisting of “United States of America” and “This Side Is For Address Only”, was transferred from Miscellaneous Die number 3639, formerly used for single card UX11.

The balance of the wording on die 3873 (the reply half) and which consisted of “Reply Postal Card” was entirely new work. It is difficult to attribute the various portions of the work to the proper engravers, although it is known that the original vignette as used on Miscellaneous Die number 3722 (for use in UX10 and UX11) was the work of W. G. Phillips and J. A. Allen (with George U. Rose, Jr. contributing the unused wreath border showing on UX10 and UX11). The border around the card came from Miscellaneous Die number 2608 as originally engraved by Anton C. Pacquet (for use as UX6). It is also known that the lettering of the inscription as used on Miscellaneous Die number 3639 was the work of D. M. Cooper. The index card covering this new die, number 3873, as on file in the Bureau of Engraving and Printing, shows that the several other rolls used in constructing this die (including the stamp border, patterned on unused Miscellaneous Die number 3652,<sup>3</sup> etc.) have been canceled and destroyed and it is no longer possible to ascertain just who did the various portions of the work, although included among those who worked on the project are the following engravers: William A. Copenhaver, David M. Cooper, George U. Rose, Jr., Edward M. Hall, William F. Lutz, Edwin G. Rose and William Adolph.

Much of the work done on Miscellaneous Die number 3873 (the Reply half) was similarly transferred by roll to die 3874 (the Message half) although new lettering had to be added to read “Postal Card with Paid Reply”, and, in the lower left corner, “Detach Annexed Card / For Answer”. The same confusing situation occurred in connection with this die, the several other rolls used (being often the same ones used on die 3873) having been cancelled and destroyed, making it now impossible to tell who did the various portions of the work, although the index card for this die, on file in the Bureau, bears the names of David M. Cooper, Edward M. Hall, Edwin G. Rose and William F. Lutz.

Work on the die for the Reply half (die 3873) started in May 1892 and the die was completed in August, while work on the die for the Message half (die 3874) started in May 1892 and was completed in July. Actually, the Bureau did not receive any authorization to make the required dies until ten months after the resolution requiring the issuance of reply cards had been passed by the Congress of the Universal Postal Union on July 24, 1891. During much of this interim period Postmaster General John Wanamaker was apparently keeping the matter well pigeonholed, even though the U. P. U. resolution had received wide publicity; and there was now considerable clamor in the public press, backed up by urgings in the form of correspondence by individuals, all to the effect that reply cards should be issued without further delay.

<sup>3</sup> See ESSAY-PROOF JOURNAL number 60, page 154.

The earliest printed report that any constructive action was being taken seems to be a comment appearing in *The Postal Card* for March 1892 which stated, in part: "I am glad to write that the rumor that Uncle Sam is soon to issue reply cards is correct. A letter from Washington says: 'The Department has decided to issue reply cards for use in international as well as the domestic mails; and preparations to this end are now being made.'"

Nothing more in the way of information became available to the public until June 9, 1892, on which date, over John Wanamaker's signature as Postmaster General, sealed bids were requested covering proposals for furnishing Double or Reply Postal Cards in such numbers as may be called for "up to September 30, 1893." These bids were to be submitted prior to noon, Wednesday, the 29th day of June, 1892.

On July 1, the *New York Evening Post* published the details of another of the many scandals which attended Postmaster General Wanamaker's tenure in office, this time under headlines reading:

#### "UNITED STATES REPLY CARDS."

"Expensive Blunder in the Placing of an Important Department Contract."

"WASHINGTON, June 30, 1892.—When it was first decided to get bids on these Reply Postal Cards, the Postmaster-General decided to see what he could do in the way of making purchases in the open market without advertising. He had private conferences with Albert Daggett,<sup>4</sup> the present postal card contractor, the Morgan Envelope Company, and Woolworth & Graham. Daggett proposed to make cards just double the size and same quality of the old-fashioned card<sup>5</sup> folded across the middle, for \$1.10 a thousand. The Morgan Company bid \$1.08, and Woolworth & Graham \$1.10.

"This would, of course, have given the Morgan Company the contract in a general competition. The Postmaster-General accordingly awarded it to them in an informal way by word of mouth. But suddenly he discovered there was a Swiss card whose size pleased him better. It was somewhat larger than the card first talked about, and was merely lined across the middle and not folded over. Further bids were called for from Daggett and the Morgan Company. The Morgan Company proposed to raise their figure by just the extra cost of the paper, making it \$1.08½. Daggett, on the other hand, reduced his bid to ninety-five cents, offering as an excuse the fact that his original bid had been based upon the idea of a card folded by hand, but since no fold was required, all the work could be done by machinery cheaper. This upset the Postmaster-General again, who began wobbling about,<sup>6</sup> while the Morgan Company insisted upon the fulfillment of his verbal promise to them, and on having the contract because their bid had been raised by just enough to cover the change of conditions as regarded material. A spicy correspondence followed which became so vigorous in its expressions on the part of the Company that Mr. Wanamaker declined to answer their last letter or pay any attention to it at all.

"Having got himself into this mess, the Postmaster-General decided to get out of it by advertising for sealed proposals. These were opened yesterday. There were only three envelopes on the table when time was called. The first one, when opened, was found to contain a bid from the Holyoke Envelope Company of Holyoke, Mass., at \$1.14½ a thousand; the second from the White Corbin Company of Rockville, Conn., for \$1.18½; and the third contained no bid, but only a spirited and unqualified protest from Daggett himself against the whole management of the affair, whereby the bids of himself

<sup>4</sup> Albert Daggett was a former U. S. Senator, with many well placed connections in public office.

<sup>5</sup> The size used in UX9, being 5⅛ x 3 inches (130 x 76 mm.)

<sup>6</sup> An excellent illustration of the forthright comment common in nineteenth century newspaper reporting.

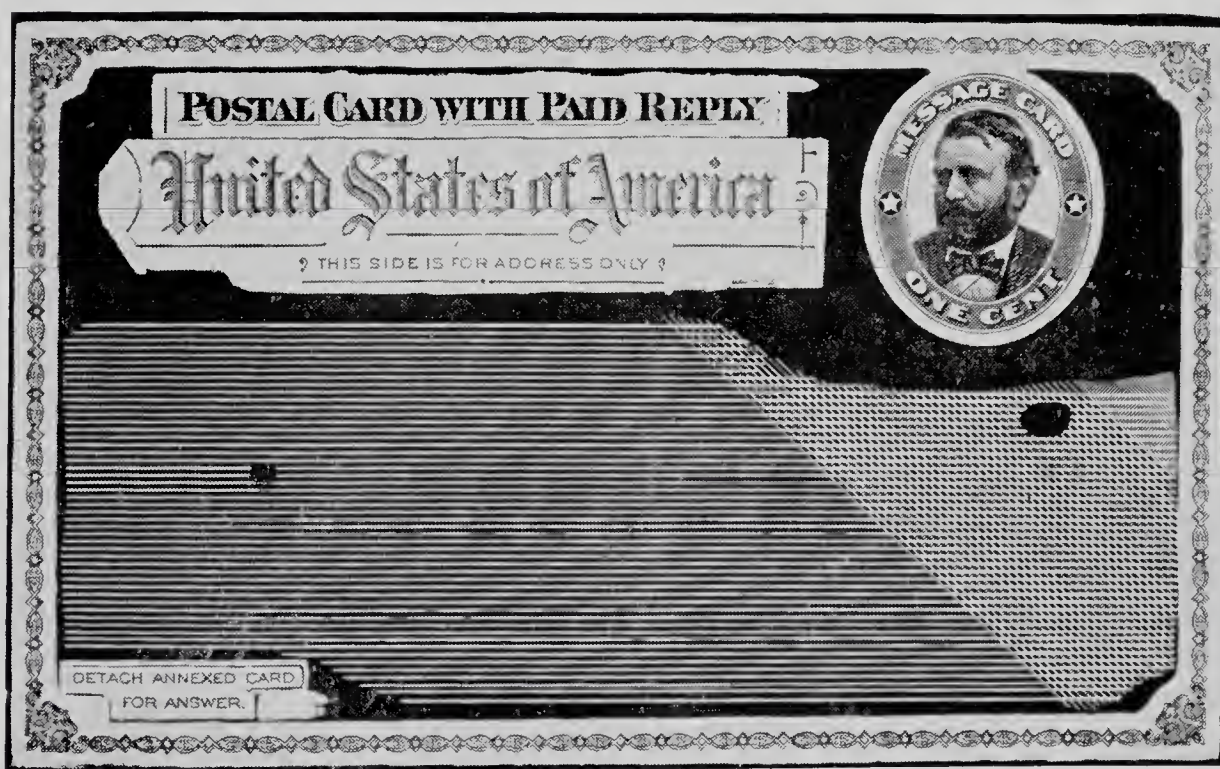


and others were made public property before the formal competition took place, putting everybody in such a situation that justice could not be done."

There was then a period of silence, as far as the general public was concerned, until August 18, 1892, on which date the *New York Herald* published a dispatch received from Birmingham, Conn., which announced that ex-Senator Albert Daggett had once more secured the contract for printing postal cards, this time for the new reply cards, both domestic and international. This caused some editorial comment expressing hope that Mr. Daggett would give a better quality of card than he had been producing.

While the various peculiarities in connection with entering into a contract for producing the new cards were taking place, the Bureau of Engraving and Printing was making the necessary dies and subject plates, the sizes being based on the Swiss card which had met with Postmaster-General Wanamaker's approval, and which, as finally approved, consisted of two similarly sized cards,  $5\frac{1}{2} \times 3\frac{1}{2}$  inches (140 x 89 mm.), unfolded, but separated by printer's roulette, thus producing a double card with overall dimensions of  $5\frac{1}{2} \times 7$  inches (140 x 178 mm.)

And although numerous essays of these cards must have been made in the form of progress proofs, applicable to various transfer rolls and combinations of these with new engraving, there is but one recorded essay now known, being made from Miscellaneous Die number 3874 used to produce the Message half of the domestic Reply Card. This essay was produced after all the essential portions had been assembled on the die, including the completed stamp, border, and various inscriptions, but prior to the removal of excess metal from the blank portions of the die, and before elimination of the ornamentation which was part of Miscellaneous Die number 3639 (the inscription as used on UXII, the small size Grant domestic single card), and also prior to the removal of the originally intended border around "Detach Annexed Card / For Answer."



G. C. SLAWSON COLLECTION

#### UY1E-Ym.

**UY1E-Ym. a.** On white pelure paper, .003" thick, size 142 x 90 mm. overall, including unrouted portion outside the ornamental border, and showing the completed stamp design, border and various inscriptions but with various inscription borders and much of the background unrouted.

69 o/5 black (1 copy known)

### Trial Color Proofs of Accepted Dies

Very shortly after Mr. Daggett had been awarded the contract for the production of the cards, the subject plates for printing the new domestic cards were turned over to him.



The original plan had been to use a smoother cardboard than that currently in use for the various domestic single cards, and having a tint patterned on the Swiss card which appealed to Postmaster-General Wanamaker. There was also the matter of deciding upon some suitable color of ink, it being first believed that reply cards should be readily distinguishable from the regular domestic single cards. Samples were accordingly produced in eight different basic colors, each on two shades of cardstock, all printed singly using a hand press. This meant the cards could be printed on one side only (using both cardstocks), permitted to dry while the press was changed to the subject plate for printing the other side, and then run through again. Some of the inks used had a decided tendency to sediment, and there are noticeable differences in shade between the ink as applied to one side, and the same ink after a lapse of time (being applied apparently without additional stirring) as printed on the other side.

Also at this time there arose a question of whether the printing on each side of the card should be at the upper or lower half of the unfolded card; or, in other words, when folded, would the card be hinged above the printing on each side, or below the printing. It was generally believed that hinging at the top would prove more desirable, and most of the trial color proofs were so printed, although cards are known to exist in four of the basic colors (but on only one grade of cardstock) intended to be folded so that the hinging would be on the bottom. Quite obviously these cards were printed immediately following the ones hinged at the top, and it is also evident that it took little time to reset the reply card subject plate in its new position, and on the cards hinged at the bottom, the printing of the message half was not done until still later. This resulted in the inks of such colors as had a tendency to sediment doing so to an ever greater extent in some cases. There seems no doubt that all proofs of each basic color were fully printed before the press was completely cleaned and a new color started.

Mr. Daggett submitted the requested color proofs to the Post Office Department, together with the resulting changes in price that would occur if any of the more expensive inks were used. The subject of price had obviously become a very touchy subject in the Postmaster-General's office, and queries were immediately made as to what colors would be available at the contract price. Since the original specifications had called for black ink on the domestic cards and blue ink on the international cards, Mr. Daggett promptly replied that the inks available were black or blue (as used on UX10 and UX11, the current single cards, and UX6, the current international card; the first being in black, and the latter two in blue). However, he did add, somewhat as an afterthought, that there was a very poor grade of red ink on the market that was comparable in price, and which could be substituted, if desired. Accordingly, new trial color proofs of the domestic card were ordered both in black and in the red ink mentioned (blue being reserved for the international card, although some of the first group of trial color proofs were submitted in this color). This second group of trial colors was produced on both shades of cardstock. Approval was given to the black ink, and production started in mid-September, 1892, with sales to the general public starting on October 25, 1892.

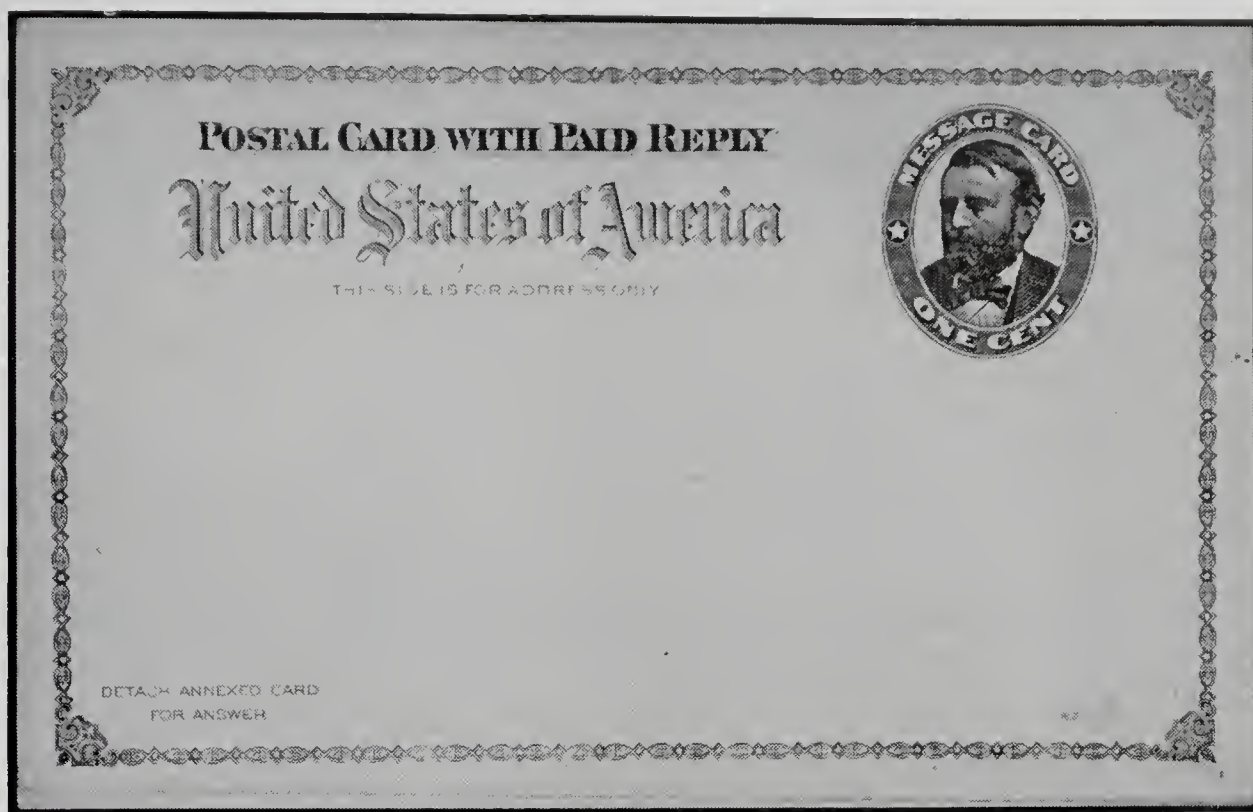
#### August 1892.

**UY1TC. a.** On 17 f/2 dull faint o-yellow card, .010" thick, size 140 x 178 mm. overall, with the message and reply cards printed on opposite ends and opposite sides of the card in such a manner that when folded the top of each card is nearest the fold. Printers roulette 12 applied at the fold line on the message side.

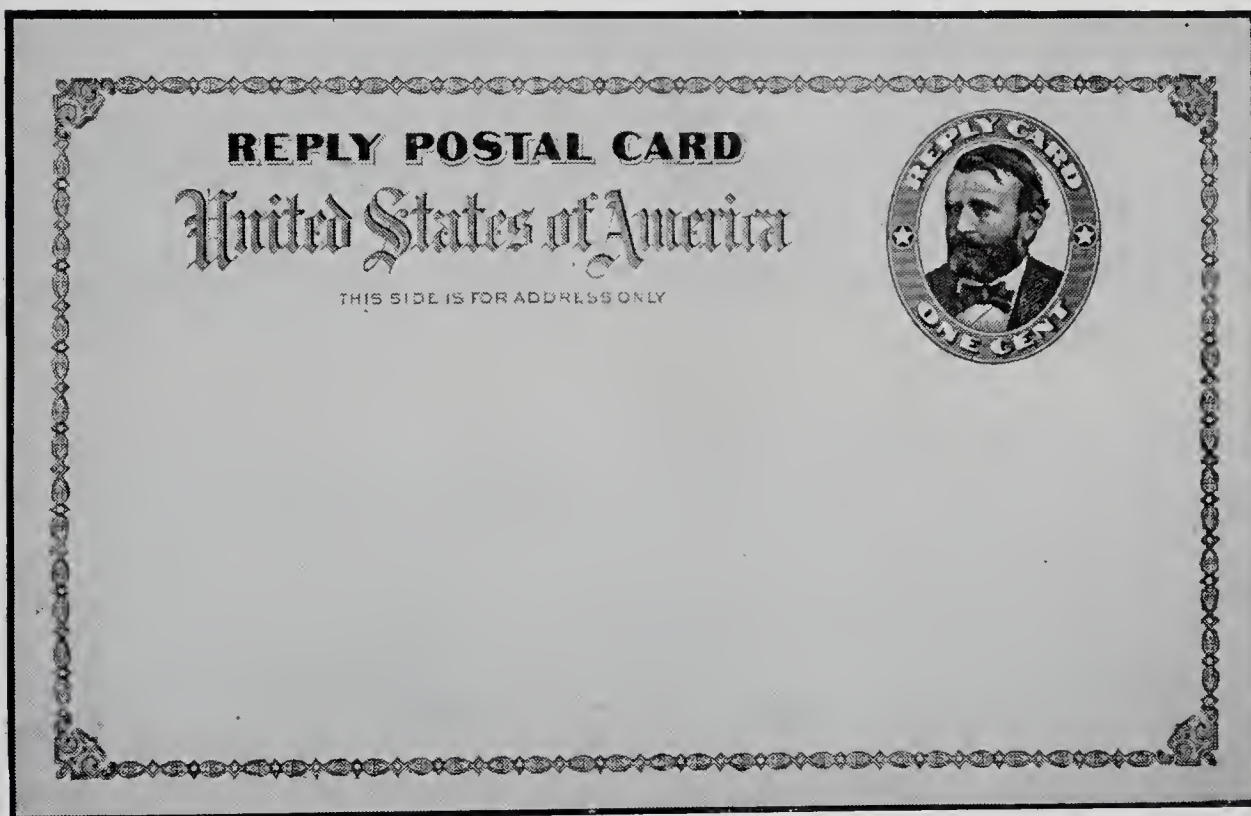
- 1 i/0 deep red (message card); 1 i/1 dim deep red (reply card)
- 3 m/0 dusky red (deep maroon) (both cards) (scarce)
- 11 -/1 dim orange (message card); 11 i/1 dim deep orange (reply card)
- 17 m/3 dingy dusky o-yellow (olive brown) (both cards) (scarce)
- 25 m/3 dingy dusky y-g-yellow (slate-green) (both cards) (scarce)
- 37 m/0 dusky g-b-green (both cards) (very scarce)
- 47 m/1 dim dusky g-b-blue (both cards) (color of UX6 and UX11) (scarce)
- 67 k/1 dim dark v-red (message card); 67 k/2 dull dark v-red (reply card)

**b.** On 21 g/2 dull v. faint o-y-yellow card, .010" thick, size 140 x 178 mm. overall printed similarly to **a.**





UY1TC (Message Half)



UY1TC (Reply Half)

- 1 i/0 deep red (message card); 1 i/1 dim deep red (reply card) (very scarce)
- 3 m/0 dusky red (deep maroon) (both cards) (very scarce)
- 11 -/1 dim orange (message card); 11 i/1 dim deep orange (reply card) (very scarce)
- 17 m/3 dingy dusky o-yellow (olive brown) (both cards) (rare)
- 25 m/3 dingy dusky y-g-yellow (slate green) (both cards) (rare)
- 37 m/0 dusky g-b-green (both cards) (rare)
- 47 m/1 dim dusky g-b-blue (both cards) (rare)
- 67 k/1 dim dark v-red (message card); 67 k/2 dull dark v-red (reply card) (very scarce)

- c. On 17 f/2 dull faint o-yellow card. Similar to a, but printed so the bottom of each card is nearest the fold. Printer's roulette 12 on the message side.

1 b/1 dim light red (message card); 1 i/1 dim deep red (reply card) (rare)  
 11 i/1 dim deep orange (both cards) (rare)  
 37 k/0 dark g-b-green (message card); 37 m/0 dusky g-b-green (reply card) (very rare)  
 67 i/2 dull deep v-red (message card); 67 k/2 dull dark v-red (reply card) (very rare)

September, 1892.

UY1TC. d. On 17 f/2 dull faint o-yellow card, similar to a.

3 h/0 medium deep red (both cards)  
 69 o/5 black (both cards)

e. On 21 g/2 dull v. faint o-yellow card, similar to b.

3 h/0 medium deep red (both cards) (very scarce)  
 69 o/5 black (both cards) (rare)

A number of the above cards are known with the stamp defaced (on each half) with three parallel lines, approximately 3 mm. apart and 49-50 mm. long, applied with a rubber handstamp using purple ink. A number of cards are also known with the stamp portion defaced with one or two ruled pen lines applied in red ink.<sup>7</sup>

## Specimen Cards

UY1S-E. On 17 f/2 dull faint o-yellow card, .010" thick, 140 x 178 mm. overall, with both the message and reply cards bearing a blue-black rubber handstamp "Specimen", 11 x 2 mm. (Scott, Type "E"), below the stamp.

UY1S-Q. Same as above, but with both the message and reply cards bearing "UNIVERSAL / POSTAL CONGRESS" in two lines printed in black across the face of the stamp

## Issued Cards

October 25, 1892.

UY1. a. On 17 f/2 dull faint o-yellow card, .010" thick, 140 x 178 mm. overall, printed so that the fold is situated at the top of both the message and reply halves. The fold line is as indicated below.

69 o/5 black (heavy, colored printers roulette 12, applied message side)  
 69 o/5 black (lighter, colored printers roulette 10, applied message side)  
 69 o/5 black (a combination of both the above, being part one, part the other) (scarce)  
 69 o/5 black (light, colored printers roulette 10, applied reply side)  
 69 o/5 black (colorless knife roulette 9½, applied message side)  
 (Two noticeable errors in printing are known: the first having the message card printed on both sides of the message half and the reply card blank; the second having the message card blank and the reply card printed on both sides of the reply half.)

b. Similar to a, but printed so that the fold is situated at the bottom of both the message and reply halves. The fold line is indicated by colored printers roulette 10, applied from the reply card side.

69 o/5 black (very scarce)

<sup>7</sup> Cards with the stamp defaced, either by handstamp or ruled pen lines are more common than those not so defaced. Many of the defaced cards have had the message and reply cards severed.

(To Be Continued)



## Indian States

## Color Trials of the 'Uglies'

By Jal Cooper

**F**OR more than half a century, the stamps of the Indian States, both Convention and Feudatory, were considered as the "Cinderellas" of the stamps of the East. Very, very few people collected them. Those who did called them the "Uglies" to compensate their wounded ego! And *uglies* they were, if one only cares to look at some of these stamps. They come on all kinds of paper, thick and thin, wove or laid, colored or batonne, and what not! They were printed in Government presses, in jails and even in a soap factory! They also abound in varieties, both perforate and imperforate—and specialists often miss their heart-beats when they come across a *cliché* or two missing



Color trials and proofs of issued stamps.



on large blocks! But as all good things come into their own one day, the "Uglies" are now doing this with a vengeance. Everybody now wants to be a collector of Indian States' stamps. Never mind if they come a cropper doing so, and mount the stamps upside down or sideways, because one cannot read the language. And are they printed in many languages? They are! In fact, you open up prospects of employment at the United Nations Secretariat, if you know all the languages appearing on these stamps. Until you learn something about them, a good headache is your lot.

However, I do not want to write about these fascinating stamps. I want to refer to the beautiful color trials and proofs in many colors found on these stamps. Are they rare? Well not exactly, but they are scarce and you can bet your last nickel that most of the specialists of Indian States also do not have them! Don't ask me why, because I do not know the answer, but I have seen many good Indian States' collections, some running into a dozen volumes and yet they do not have them! Maybe there was no demand at all for them, particularly when the demand for the stamps themselves



was so low in the whole world. Be that as it may, today these color trials and proofs are in as keen a demand, as the stamps themselves.

In the Convention States' stamps (they are the stamps of Chamba, Faridkot, Gwalior, Jhind, Nabha and Patiala, overprinted with these names on the contemporary Indian stamps) there are no color trials or proofs. There are official "reprints" of the first issues or stamps overprinted with the word "Specimen" or "Reprint" on them. In the Feudatory States' stamps color trials and proofs are found in many States. I have not come across color trials of Alwar, Bamra, Barwani, Bhor, Bijawar, Bundi, Bussahir, Dhar, Duttia, Kashmir, Jasdan, Jhalawar, Las Bela, Morvi, Nandgaon, Nawanagar, Orcha, Poonch, Rajpipla, Sirmoor, Soruth, Travancore and Wadhwan States!

A wonderful range of color trials are known of Hyderabad, Indore, Jaipur and Kishangarh. In Hyderabad, the 1908-11 series is found in many colors in two variations, viz., in colored letters and white uncolored letters, both perforated and imperforate, the former being very scarce. In fact, a wonderful range can be got together in *Imperforate pairs* for small cost. The Indore, Jaipur and Kishangarh color trials are due to the printers, Perkins Bacon & Co., issuing booklets showing specimens of stamps printed by them for canvassing orders from prospective clients. They come in many colors and the values selected are mostly half and one anna, though some are known in quarter anna and two annas values. Bhopal proofs are known in issued colors and mostly of official stamps. Charkhari proofs are known on colored papers and they only come in the 1894-97 series. Bussahir proofs seen by me have been only in *black*. The Sirmoor proofs are also known in the same color. A few of these color trials and proofs are illustrated.

Another very interesting group of colored proofs are found in *revenue* stamps of Indian States which were not permitted to have their own stamps for postage purposes. There is a large variety of these proofs from many States and a few are illustrated, as some collectors do include these interesting proofs in their collections.

The 600-odd Indian States are now merged with India and have a common administration. They ceased to issue their own stamps after 1948.



Proofs of "revenue" stamps.

## Petronio Designed Italy's Venezia Giulia Commemorative

The reunion of Venezia Giulia with Italy was commemorated by Italy's June 5, 1921, issue (Scott's A60) designed by Giuseppe Petronio and typographed by E. Petiti, Rome.



Switzerland

# The 5 Rappen Blue Strubel: Trial Color Proof or Stamp?

By George W. Caldwell

**B**EFORE discussing the various theories advanced by experts and philatelic students in their respective efforts to resolve this question, we set down here some data by way of background that will be helpful to a clearer understanding of this matter.

The term Strubel is used by Swiss philatelists to designate the 1854-62 issue (Scott's A17) of Switzerland. This term is purely Swiss and is found in the dialect known as Schweizer Deutch. Freely translated it means "disheveled" or "mussy".

The vignette on this issue depicts a female figure sitting on a rock, and in philately is known as Helvetia, a symbol of Switzerland. In her right hand she holds a spear while her left hand rests on a Swiss heraldic shield.

These stamps were cameo typographed, a method that produces colorless embossing of predetermined portions of the design and some sacrificing of realism in the very fine design features. Thus, the hair on Helvetia's head is represented by half a dozen or more tufts giving it a rather mussed appearance; hence strubelic. These stamps were subject to much criticism and soon the term "Strubeli" was used in referring to them. It is quite possible this application of the term stemmed from the book Strubel Peter, a German picture book published for use by very young children. In this book a full page illustration shows Strubel Peter with his hair on end in the style of a sunburst. The similarity of concept is striking.

A flat-bed, manually operated Dingler Knee-action press (illustrated in JOURNAL No. 8) was used in printing the Strubel stamps. A crew of two men was normally used, one who applied the ink on the plate (cliché assembly) by means of a hand roller and the other who placed the blank paper on the plate and removed it after the impression had been completed. A third man could be used when occasion required—a speed up of the work could have been such occasion.

Throughout the currency of the Strubel, the 5 Rappen was printed in brown. Hence, when one in blue was discovered it was looked on, no doubt, as a color error, and by some as a trial color proof. The debate has continued even up to the present day. Let's then consider some of the various opinions voiced by philatelists regarding the correct classification of this 5 Rappen blue.

Nothing definite has been found in the Government archives, nor have any factual data been forthcoming from other possible sources. Consequently researchers have been obliged to rely on conjecture based on collateral facts and/or preconceived beliefs.

In the opinion of some collectors this blue variety was due to a 5 Rappen cliché having been mistakenly placed in a 10 Rappen cliché assembly. The 10 Rappen was always printed in blue. Were this opinion correct, the figures of value and other embossed parts of the design would have shown some doubling due to the counter-plate or platten which plays a vital role in producing the embossing. A separate platten is required for each value. No such doubling has been reported on the known copies of the 5 Rappen blue Strubel.

The opinion that proofs are first impressions from fresh plates and hence, do not contain flaws, has been stated as proof this blue variety is an error of color and not a proof. They call attention to the numerous flaws on the known copies of the 5 Rappen blue. The fact is plate flaws are known on Strubel proofs. We know of at least one

example of the plate flaws on a 5 Rappen blue proof (uncanceled) which are identical with the flaws seen on a 5 Rappen brown stamp (canceled).

Years ago a writer stated that Strubel proofs were not printed on stamp paper (Dickinson paper in which a single silk thread is embedded in each stamp). This has been proved to be false. Proofs on Dickinson paper are known in philatelic ownership as well as in the Swiss Postal Museum.

The most convincing theory, in the writer's opinion, points up the possibility the error of color occurred between the completion of a printing of the 10 Rappen blue and the beginning of a printing of the 5 Rappen brown. This theory suggests that the operator handling the ink continued with the blue, either because of some confusion or misunderstanding, or even some deficiency in his color perception. This theory further suggests that before the error was discovered, one or more sheets had been printed, and that these may have been sent in a shipment of blue stamps to a post office and dispersed as 10 Rappen stamps. It should be noted that postal people generally depended on color rather than on the very small figures of value on the Strubeli.

There are two covers franked with these 5 Rappen blues which qualified expertizers have declared as authentic use of this variety in place of 10 Rappen stamps. One of these, dated May 13, 1855, was mailed in St. Imier and addressed to Mulhausen, Alsace. It is franked with two 5 Rappen blues and one 5 Rappen brown, ostensibly to prepay the 25 Rappen international rate. The other, dated June 26, 1855, was mailed in Basel and addressed to Gelterkinden, Switzerland. It is franked with a single copy of the 5 Rappen blue in place of a ten. Both these covers were accepted and forwarded by the post.

Dr. A. Vogt, noted authority in the field of optics, stated quite emphatically, after a study of this question, that the 5 Rappen blues are stamps, not proofs. He based his opinion mainly on the following:

- a) 70% to 80% of the known copies show plate faults and/or indications of having been printed from worn plates.
- b) Proofs are first impressions from fresh plates and do not have plate faults.
- c) He accepts the general belief that these items are not chemical changelings.
- d) He accepts the general opinion that the two known covers show authentic use.
- e) He subscribes to the possibility of an error by the ink operator which he attributes to imperfect color vision as a possibility.

Dr. Vogt's statement on proofs is in error, as we have already pointed out. The worn plate appearance that he mentions could have been due to the hand-operated Dingler press and the use of cliché assemblies in place of homogeneous plates. Such faults are known on proofs.

Madame Greti Kuisel of Zurich, a Strubel specialist, takes the position that these 5 Rappen blues are Munich proofs (The first printings of the Strubeli were made in Munich, Bavaria). Her opinion is based on a wide knowledge of the Strubel issues and to Munich proofs in the Government archives, together with some collateral information from that source.

A neutral position in this discussion is taken by Arthur Hertsch who for many years has edited the *Journal Philatelique de Berne*, a Zumstein publication. Presently, Hertsch is proprietor of that firm. As an expertizer of wide experience, he is well acquainted with the 5 Rappen blue and the various opinions expressed by those attempting to reach a decision regarding its proper classification. The Zumstein Specialized Catalog of Switzerland which he edits, lists and prices it as a used error-of-color just as Scott, Gibbons and Ernst Muller do. However, in the Zumstein catalog, Hertsch includes a foot note calling attention to this unresolved question. This same point has been indicated in all editions of that catalog from the very first one (1909), which was edited by Ernst Zumstein.

The same neutral position is taken by the foremost of Europe's expertizers. Their certificates declare the item to be a genuine impression of that listed by the catalogs as an error-of-color stamp. But no mention of the question we are discussing in this piece.



# Ormsby's Single Vignette Design For Bank Notes

Later Proposed by Another for U. S. Currency

By Julian Blanchard, Ph.D.



Specimen note illustrating Ormsby's plan to prevent counterfeiting, having a single vignette covering the entire face of the note.

In JOURNAL No. 60 (October, 1958) we had some comments on W. L. Ormsby's proposed design for a bank note that he considered would be hard to counterfeit. As there explained, a principal feature of his idea was to have a single vignette design covering the whole face of the note instead of the several separate small vignettes and counters used in the old "patchwork" system, as he called it. He had shown in his book how easy it was for counterfeiters to obtain copies of such parts, or have them engraved, and thus imitate good notes or produce absolutely bogus notes. He argued that it would be too difficult for the ordinary counterfeiter to copy or procure the large and complicated type of engraving he had in mind. An illustration of one of his specimen notes was shown, a \$1 note of a fictitious "New York City Bank".

Since the above was published we have had responses from two of our Society members who were able to supply another specimen by Ormsby illustrating his idea. Messrs. Eric P. Newman and Thomas F. Morris each loaned a copy of the one reproduced here, a \$1 note of the "Morrissania Bank", Morrissania, Westchester Co., N. Y. At the left end is the imprint *W. L. Ormsby, New York, 50 Wall St.*, and in the lower right corner the copyright notice, *Entered according to Act of Congress in the Year 1853 by the Morrissania Bank in the Clerk's Office of the District Court of the Southern District of New York. Eng'd. by W. L. Ormsby. Secured by application for patent.* It is not known that there was such a bank in existence, although there is in Wismer's and Muscalus's lists a \$1 "Bank of Morrissania", N. Y., with no description—and no other denominations. It is probable that the one listed is our specimen note.

We have also received from Mr. Newman a photostat copy of a large broadside of Ormsby's with the caption, "Ormsby's Guide to Detect / Counterfeit and Altered Bank Notes". It contains numerous bank note vignettes and counters, genuine and counterfeit, and another specimen of his new style note, with some text describing them and discussing the problem of preventing counterfeiting. This specimen note has the same vignette as that on the "Morrissania Bank" but has the name changed to "Security Bank". Below





An issued note engraved by Ormsby, dated July 1st, 1856, somewhat after the style of his proposed single vignette design to prevent counterfeiting.

the text is the copyright notice, *Entered According to Act of Congress in the Year 1854 by W. L. Ormsby in the Clerk's Office of the District Court of New Jersey.*

Although Ormsby made no headway toward the adoption of this style of note for beating the counterfeiters, we have seen at least one issued note with his imprint which appears to be a partial application of his principle. This is a \$1 note of the Drovers Bank of Leavenworth City, Kansas, bearing the engraved date July 1st, 1856, with small circular counters in each corner. The one vignette, covering most of the face of the note, is a group of cattle, some of them in fairly large size. In this case the lettering is not woven into the design in the manner that his plan called for. Moreover, the quality of the engraving is not particularly good and hardly beyond the standards of some of the better counterfeiters of the time.

## Ormsby's Idea Revived in the Treasury Department

This idea of Ormsby's was first put forward in his book published in 1852, and the two specimen notes we have illustrated were copyrighted in 1853. His broadside was copyrighted in 1854, and the Kansas note mentioned was dated 1856. Other than in his own writings we have not come across any reference to his improved design for bank notes, the last of his known published discussion being in his pamphlet entitled "Cycloidal Configurations or the Harvest of Counterfeiters" (probably 1862). By 1863 he was in the employ of the newly formed Continental Bank Note Co. of New York City, primarily as siderographer.

With the advent of the Civil War came the issuing of paper money by the United States Government—the legal tender "Greenbacks" or "United States Notes", "Fractional Currency", and the "National Bank Notes", sometimes designated as "National Currency". In the beginning the government had to go to the New York bank note companies for the production of all its securities, but gradually some of the work—and eventually all of it—was taken over by the proper authorities in Washington.

The control of all such work, wherever and however produced, has always been in the hands of the Treasury Department. Lincoln's first Secretary of the Treasury was Salmon P. Chase, ex-U. S. senator and ex-governor of Ohio, and upon his resignation and subsequent appointment as Chief Justice of the Supreme Court in 1864, William P. Fessenden was selected as his successor. Working in the Treasury Department before the government's paper money emission was under way was an experienced and capable employee named Spencer M. Clark, who had risen under Chase from the position of Chief Clerk in charge of the Office of Construction to that of Chief of the First Division of the



National Currency Bureau. In the latter position he was to have much to do with getting out the government's vast supply of paper money and bonds.

Soon after the beginning of Fessenden's term of office he requested Clark to prepare a report on the "origin, growth and present condition of this Division", and to give "a detailed history of the method of producing the Government currency and securities." This report resulted in the publication of a paper bound pamphlet of 165 pages bearing the title: *Report / To / The Secretary of the Treasury / From the / First Division National Currency Bureau, / Showing / Its Origin, Growth, and Present Condition, / With / Details of Work Done, &c. / By S. M. Clark, / Chief of Division. / November: / 1864.*

It was the writer's good fortune recently to come into possession of a copy of this report. It has been found to be full of interesting information to collectors and students of our United States currency. It is not the object to present here a summary of its contents, but primarily to call attention to a suggestion made by Clark in an early section of his report. This suggestion is in effect a repetition of Ormsby's proposal of some ten years earlier with regard to the design of bank notes for the prevention of counterfeiting.

We will now quote from Clark's report, interspersing occasional comments for the purpose of explanation or clarification.

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*From Spencer M. Clark's Report, 1864.*

"I then [summer of 1862] renewed the suggestion, which I made to the Secretary [Chase] in the winter of 1861-2 to adopt for designs the national pictures in the Capitol, using them in their chronological order, the earliest events pictured for the smaller denominations, and the later events for the larger notes. [Planned as substitutes for the designs on the fronts of the "greenbacks" or "United States Notes" that were already being issued. See below.] This plan the Secretary had, at different times, submitted to leading members of Congress, to eminent bankers and financiers at the North, and others, and it seemed to meet the approval of all who examined it. The Secretary therefore adopted it, so far as the one, two and five dollar notes were concerned, directing Vanderlyn's painting of the 'Landing of Columbus' to be used for the ones, Weir's painting of the 'Embarkation of the Pilgrims' to be used for the twos, and Powell's painting of the 'Discovery of the Mississippi by De Soto' for the fives. [These scenes were later used, respectively, for the backs of the \$5, \$50 and \$10 National Bank Notes of the First Charter Period.] The engraving of these three plates, of note size, was nearly completed when the necessities for other and more immediately needed issues compelled the suspension of the work upon them, and they now remain in their unfinished state. But little work, comparatively, is required to finish them, and it is now [1864] designed to complete and put them in circulation as early as practicable, in fulfilment of the order of your predecessor, in substitution for the present issue of United States Notes, which will then, unless the present Secretary should change the order of his predecessor, be called in and destroyed. [As we know, this plan was never put into effect. We are told that copies of these proposed designs are on display in the Bureau of Engraving and Printing.]

"This design has since been partially carried out [1863] upon the currency of the National Banks, but only partially, as my original design contemplated the engravings from the paintings to be the *full size of the note*, as a safeguard against their alteration from a low to a higher denomination; this result of the present issue of United States Notes, as made by the Bank Note Companies, being the most fruitful source of loss to the public. [Only partially, also, in that these scenes were used on the *backs* of the National Bank notes instead of the fronts.] The day fixed by the advertisement for opening the designs submitted pursuant to its call, for the currency of the National Banks, was the 28th of March, 1863. On the preceding day the Secretary directed me to reduce my suggestions to writing, and submit them with the proposals offered, to be opened at the same time, that they might become of record. The following communication was

therefore addressed to him at its date, and opened with the proposals, but probably never read by him, as I was informed that payment was made to another person on a proposal to use *historic pictures upon the National Currency*.

Washington, March 28, 1863.

Sir: I respectfully suggest as a design for a National Currency the engraving of national historic pictures of the full size of the note to be issued, and submit, as a "model of illustrative drawing," a two-dollar note, made up of a copy of Weir's painting of the "Embarkation of the Pilgrims," with a suitable reverse.

I claim that this style of note possess greater security against counterfeiting and alteration than any other device yet in use.

*First.* If the note be engraved in the highest style of art, its different portions, such as etching, portraits, lettering, drapery, &c., executed by those who have made these portions respective specialties, it will present an amount of artistic labor to be accomplished by the burin which would appal and stagger counterfeiters in the outset, even if they possessed the requisite talent and skill to counterfeit it. As there is a peculiarity in the engraving of every proficient of high art (as easily detected by an expert as different styles of handwriting), such a note, properly executed, could not be counterfeited so as not to be readily detected by *the skilful*. The notes now in use, made up of separate dies, actually afford *facilities* for counterfeiting, from their patch-work composition, while a note made from a single die, of its whole size, and not repeated in parts, presents *difficulties* of counterfeiting almost in geometric ratio to its increased size from a mere vignette. [Substantially the argument of Ormsby.]

To make a note's genuineness apparent to the *unskilled*, additional methods are suggested. To counterfeit it by photography, which is the readiest way to deceive the masses who handle notes, particularly those who must receive and pay *small* notes, a non-photographic material should be introduced into, and be inseparable from the paper, so that a photograph or phototype should present a defaced or mottled appearance, easily distinguished by all. A sample of paper thus prepared is submitted for the Secretary's inspection.

*Second.* I claim that my suggestion would, if carried into effect, be a complete protection against alterations. Alterations, as the Secretary is aware, are the most numerous, as well as the most dangerous of frauds; far exceeding in number and danger all counterfeits; and in the multiform issues which now fill the channels of circulation [referring here to the still existing state chartered notes], comparatively no protection is given except to those who are skilled in the art, and make their detection a study. But if a two-dollar bill is always the picture of the "Embarkation of the Pilgrims," and a ten-dollar bill is always the picture of "Washington Crossing the Delaware," the public, even those who cannot read, as well as those who do not understand our language, or who cannot distinguish its numerals, will soon educate themselves to these facts in handling the money, so that they could never be deceived into taking one denomination for another, though the figures or letters denoting the denomination of the note were ever so cleverly altered. The skilful can protect themselves, but the unskilful require something plain and patent to the senses. I claim that my National Picture Currency furnishes this desideratum.

*Third.* A lesser but not unimportant advantage of such a currency would be, that a series properly selected, with their subject titles imprinted on the notes, would tend to teach the masses the prominent periods in our country's history. The laboring man, who should receive every Saturday night a copy of the "Surrender of Burgoyne" for his weekly wages, would soon inquire who General Burgoyne was, and to whom he surrendered. His curiosity would be aroused, and he would learn the facts from a fellow-laborer or from his employer. The same would be true of other national pictures, and in time many would be taught leading incidents in our country's history; so that they would soon be familiar to those who would never read them in books, teaching them history, and imbuing them with a national feeling. Thus a series of pictures of full note size might be selected, beginning with the earliest scenes of savage life, and terminating in the advanced stages of civilization, which would be an illuminated history of the country's progress; or a series beginning at bow and arrow warfare, and terminating in a perfected iron-clad; or a series beginning at the earliest modes of journeying in the birch-bark canoe, and terminating in the present perfection of steam craft; or a series illustrating methods of payment, beginning at exchanges of values by shells and wampum in uncivilized tribes, and terminating in Coupon and Registered Bonds and Treasury Notes, as dealt from a modern banking-house.

The reverse of the note, as exhibited on the model, possesses, as now drawn, no distinctive merit, except that it is "national in its character," and is an appropriate design, and there are intended to be as many circular counters as the note represents dollars—one counter on a one-dollar, two on a two-dollar, five on a five-dollar, &c. It should be executed in the highest style of art, similar to the obverse. I design to fill the counters now in blank with a non-counterfeit composition, which cannot well be exhibited in drawing, and can only be clearly manifest in actual execution. But I have prepared a photographic approximation of it for the Secretary's inspection. A blank tablet is left for the legend, which can be differently filled for the different issues, as the acts of Congress may require.

I propose, also, to print upon the obverse of the note its denomination, date of issue, and Treasury seal, with the coat of arms of the State where the association is located, in *gold characters*, peculiarly attached, so as to be absolutely irremovable, before printing the note proper. This is an additional safeguard against photography and alteration, makes the denomination of the note more discernible in a dim



light, and when held between the eye and light appears in bold black characters, vastly more discernible and more enduring than any water-mark. A specimen thus prepared is ready for the Secretary's inspection.

There has not been time to prepare a full series of notes, but I have made preparations for them, which can be easily completed if the Secretary should adopt my suggestions.

I have the honor to be your obedient servant, &c.,

S. M. CLARK,  
*Chief Clerk, in charge.*

Hon. S. P. CHASE,  
*Secretary of the Treasury*

"This plan was, however, partially adopted by using the national pictures as designs for vignettes on the backs of the notes. The proposals of two companies, the Continental



"Declaration of Independence", by the American Bank Note Co.



"Surrender of General Burgoyne", by the National Bank Note Co.

The above are two of the large historical engravings that were used on the backs of the National Bank Notes of the First Charter Period. Spencer M. Clark had proposed for the fronts of the "Greenbacks" similar engravings large enough to cover the entire note, similar to Ormsby's idea, but his suggestions were not adopted.



and American, were subsequently accepted. I had prepared, under Mr. Chase's instructions, the letters inviting their proposals, and subsequently drafted the contracts made after the proposals were accepted. These contracts will be found in the Appendix, marked A and B . . . . . " [Conclusion of extract from Clark's report.]

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In Ormsby's book on "Bank Note Engraving" there will be found in Part III a complete description of his "New Plan". On page 80 (as reprinted in JOURNAL No. 58, April, 1958, it is on page 69) the "First Requisite" of the plan is thus stated: "ONE DESIGN.—The whole surface of the Bill should be covered with one unbroken and inseparable design, . . . ." As seen above, this is likewise one of the main features of the design suggested by S. M. Clark. Had he been aware of Ormsby's plan? We do not know.

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## London 1960 Exhibition Moves Its Headquarters

The secretariat of the London International Stamp Exhibition 1960 is now located in one of London's most historic sites: 13 Goodwins Court, St. Martin's Lane, London W. C. 2, England, (Telephone: TEMple Bar 0515). The move from Devonshire Place was made necessary by the expanding organization, which was unable to carry on from the single room loaned by the Royal Philatelic Society for the initial stages of the work. The new suite of four offices on the first floor overlooks a quaint passageway flanked with old fashioned bow fronted windows. The history of Goodwins Court (then known as Fisher's Alley), can be traced back to 1660—the days of Henry Bishop—when it appears in the rating records of the Parish of St. Martins. Goodwins Court is a two-minutes walk from Trafalgar Square. At the entrance to No. 13 there now hangs the swinging sign of the Tudor Rose, the emblem adopted by the London International Stamp Exhibition 1960. This is most appropriate to an exhibition being held under royal patronage in London, for the Tudor Rose has been a royal emblem since the joining of the Houses of Lancaster and York almost five hundred years ago when the Wars of the Roses concluded happily with the marriage of Henry of Lancaster and Princess Elizabeth of York.

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## The San Marco Bell Tower Issue

Reconstruction of the San Marco bell tower in Venice was commemorated by a 2-denomination series (Scott's A59) issued by Italy April 25, 1912. Augusto Sezanne was the designer; Alberto Repettati engraved the die. These stamps were intaglio printed in the State Printing Plant in Turin under Royal Decree No. 307 dated April 4, 1912.

A lithographed fantasy of the 25 c. value, differing in several respects from the issued stamp, exists. The inscription at the top is "Campanile S. Marco" in place of "Poste Italiane" seen on the issued stamps.

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## Chile's First Issue by Perkins, Bacon

The original dies, plates and printing of Chile's first issue in 1853 (Scott's A1) were the work of Perkins, Bacon & Co., London.



# United States Private Proprietaries

A Priced Catalog Listing of  
ESSAYS and PROOFS

Match, Medicine, Canned Fruit  
Perfumery, Playing Cards  
1862 - 1883

Compiled by  
Clarence W. Brazer and Henry W. Holcombe  
(Continued from JOURNAL 64, page 186.)

		Die		Plate	
		1. Large	2. Small	3. India	4. Cardbd
RT13P	2c vermilion, Kidder & Laird .....	50.00	—	—	—
	TC-A black .....	10.00	—	4.00	—
	TC-B blue .....	10.00	7.50	—	—
	TC-G green .....	—	7.50	—	—
RT14P	3c black, Laird, Geo. W. ....	15.00	7.50	—	—
	TC-B blue .....	—	7.50	—	—
RT14aE-A	3c black, Laird, Geo. W. ....	45.00	—	—	—
	Essay. Rectangular, oval at top—53 x 84 mm. (Maiden facing left, with flowing hair, shoulder bared, hand raised with covering toward neck. Balance same as RT14P) .....	—	—	—	—
	E-B blue .....	—	—	—	—
	E-L lake .....	—	—	—	—
RT16P	1c black, Lanman & Kemp .....	7.50	5.00	—	3.00
	TC-B blue .....	10.00	5.00	—	3.00
	TC-G green .....	10.00	5.00	—	—
	TC-YG yellow-green .....	—	5.00	—	—
RT17P	2c brown, Lanman & Kemp .....	7.50	—	—	—
	TC-A black .....	7.50	—	—	—
	TC-BG blue-green .....	10.00	5.00	—	—
	TC-B blue .....	10.00	5.00	—	—
RT18P	3c green, Lanman & Kemp .....	12.50	7.50	—	—
	TC-A black .....	12.50	7.50	—	—
	TC-SA slate black .....	15.00	—	—	—
	TC-B blue .....	15.00	7.50	—	—
	TC-DB dark blue .....	15.00	—	—	—
	TC-BG blue-green .....	15.00	—	—	—
	TC-O orange .....	15.00	—	—	—
	TC-R red .....	15.00	—	—	—
RT19P	1c vermilion, Tetlow's Perfumery ...	50.00	—	—	—
	TC-A black .....	25.00	—	—	—
RT20P	1c green, Woodworth, C. B. & Son	7.50	5.00	—	—
	TC-A black .....	7.50	5.00	—	—
	TC-B blue .....	10.00	5.00	—	—
	TC-DB dark blue .....	10.00	—	—	—

		Die		Plate	
		1. Large	2. Small	3. India	4. Cardbd
RT <sub>21</sub> P	2c	blue, Woodworth, C. B. & Son	7.50	5.00	—
	TC-A	black	10.00	5.00	—
	TC-G	green	10.00	5.00	—
RT <sub>22</sub> P	1c	blue, Wright, R. & G. A.	7.50	5.00	—
	TC-A	black	7.50	5.00	—
	TC-DB	dark blue	7.50	—	—
	TC-G	green	10.00	5.00	—
	TC-RQ	red-brown	10.00	—	—
RT <sub>23</sub> P	2c	black, Wright, R. & G. A.	7.50	5.00	—
	TC-B	blue	10.00	5.00	—
	TC-G	green	10.00	5.00	—
RT <sub>24</sub> P	3c	lake, Wright, R. & G. A.	7.50	5.00	—
	TC-A	black	7.50	5.00	—
	TC-B	blue	10.00	5.00	—
	TC-G	green	10.00	5.00	—
RT <sub>25</sub> P	4c	green, Wright, R. & G. A.	7.50	5.00	—
	TC-A	black	7.50	5.00	—
	TC-B	blue	10.00	5.00	—
RT <sub>26</sub> P	1c	green, Young, Ladd & Coffin	7.50	—	4.00
		Block of four	—	—	20.00
	TC-A	black	7.50	5.00	—
	TC-B	blue	10.00	5.00	—
	TC-Q	brown	10.00	—	—
	TC-YQ	yellow-brown	10.00	—	—
	TC-V	vermilion	10.00	—	—
RT <sub>28</sub> P	2c	blue, Young, Ladd & Coffin	7.50	5.00	—
	TC-A	black	7.50	5.00	—
	TC-G	green	10.00	5.00	—
	TC-Q	brown	10.00	—	—
	TC-YQ	yellow-brown	10.00	—	—
	TC-V	vermilion	10.00	—	—
RT <sub>30</sub> P	3c	vermilion, Young, Ladd & Coffin	7.50	—	—
	TC-A	black	7.50	5.00	—
	TC-B	blue	10.00	5.00	—
	TC-G	green	10.00	5.00	—
	TC-Q	brown	10.00	—	—
	TC-YQ	yellow-brown	10.00	—	—
RT <sub>32</sub> P	4c	brown, Young, Ladd & Coffin	7.50	—	—
	TC-A	black	7.50	5.00	—
	TC-B	blue	10.00	5.00	—
	TC-G	green	10.00	5.00	—
	TC-YQ	yellow-brown	10.00	—	—
	TC-V	vermilion	10.00	—	—

### Playing Cards

1864-83

RU <sub>1</sub> P	5c	brown, Caterson, Brotz & Co.	—	—	—
	TC-A	black	50.00	—	—
RU <sub>2</sub> P	2c	orange, Dougherty, A.	—	—	—
	TC-A	black	7.50	5.00	—
	TC-B	blue	10.00	5.00	—
	TC-BG	blue-green	10.00	—	—
	TC-G	green	10.00	5.00	—



		Die		Plate	
		1. Large	2. Small	3. India	4. Cardbd
RU <sub>3</sub> P	TC-Q brown	—	5.00	—	—
	TC-Qa brown, on tinted paper	10.00	—	—	—
	4c black, Dougherty, A.	7.50	5.00	4.00	3.50
	Block of four	—	—	20.00	17.50
	TC-B blue	10.00	5.00	—	—
RU <sub>4</sub> P	TC-BG blue-green	10.00	—	—	—
	TC-G green	—	5.00	—	—
	5c blue, Dougherty, A.	7.50	5.00	—	—
	TC-A black	7.50	5.00	—	—
	TC-G green	—	5.00	—	—
RU <sub>5</sub> P	TC-BG blue-green	10.00	—	—	—
	5c blue, Dougherty, A.	7.50	—	5.00	—
	Block of four	—	—	25.00	—
	TC-A black	7.50	5.00	—	—
	TC-G green	—	5.00	—	—
RU <sub>6</sub> P	TC-BG blue-green	10.00	—	—	—
	TC-Q brown	10.00	—	—	—
	TC-YQ yellow-brown	10.00	—	—	—
	TC-V vermilion	10.00	—	—	—
	10c blue, Dougherty, A.	7.50	5.00	2.50	—
RU <sub>7</sub> P	Block of four	—	—	12.50	—
	TC-A black	7.50	5.00	—	—
	TC-G green	10.00	5.00	—	—
	5c black, Eagle Card Co.	7.50	—	4.00	—
	Block of four	—	—	20.00	—
RU <sub>8</sub> P	TC-B blue	10.00	5.00	—	—
	TC-G green	10.00	5.00	—	—
	5c black, Goodall, Chas.	10.00	7.50	—	—
	TC-B blue	12.50	7.50	—	—
	TC-G green	12.50	7.50	—	—
RU <sub>9</sub> P	TC-DB dark blue	12.50	—	—	—
	TC-YQ yellow-brown	12.50	—	—	—
	5c black, Hart, Samuel & Co.	7.50	5.00	—	—
	TC-B blue	10.00	5.00	—	—
	TC-G green	10.00	5.00	—	—
RU <sub>10</sub> P	2c blue, Lawrence & Cohen	7.50	5.00	—	—
	TC-A black	7.50	5.00	—	—
	TC-G green	10.00	5.00	—	—
	TC-DB dark blue	10.00	5.00	—	—
	TC-BG blue-green	10.00	—	—	—
RU <sub>10a</sub> E-A	4c black, Lawrence & Cohen	40.00	20.00	—	—
	Essay. 22 x 29 mm. B. & C.	—	—	—	—
	Approved May 2d, 1865.	—	—	—	—
	Same as RU <sub>11</sub> P except val.	—	—	—	—
	E-B blue	—	20.00	—	—
RU <sub>11</sub> P	E-G green	—	—	—	—
	5c green, Lawrence & Cohen	7.50	5.00	—	—
	TC-A black	7.50	5.00	—	—
	TC-B blue	10.00	5.00	—	—
	TC-YG yellow-green	7.50	—	—	—
RU <sub>12</sub> P	5c black, Levy, John J.	7.50	5.00	—	—
	TC-B blue	10.00	5.00	—	—
	TC-G green	10.00	5.00	—	—

		Die		Plate	
		1. Large	2. Small	3. India	4. Cardbd
RU13P	5c blue, Mauger, Victor E. & Petrie	7.50	5.00	—	—
	TC-A black	7.50	5.00	—	—
	TC-G green	—	5.00	—	—
	TC-BG blue-green	10.00	5.00	—	—
RU14P	5c black, N. Y. Consolidated Card Co.	7.50	—	4.00	—
	Block of four	—	—	20.00	—
	TC-B blue	10.00	5.00	—	—
	TC-G green	10.00	5.00	—	—
	TC-Q brown	10.00	—	—	—
	TC-V vermillion	10.00	—	—	—
RU15P	5c black, Papier Fabrique Co.	7.50	5.00	—	—
	TC-B blue	10.00	5.00	—	—
	TC-G green	10.00	5.00	—	—
RU16P	5c black, Russell, Morgan & Co.	20.00	—	—	—

## Ernst Muller's Specialized Catalog Switzerland & Liechtenstein

A Review by George W. Caldwell

The Twenty-ninth Edition (1960) of this ever popular catalog is now available. Although it is geared primarily to the stamp collector, much information is of interest to the essay-proof specialist.

The popularity of used blocks of four has been experiencing an upturn in recent years. These are listed and priced. Earliest known use of most of the classics, and the dates of validity are a feature. All stamp illustrations have been taken from genuine stamps.

Many price changes, all of which have been increases, none decreased, reflect the growing interest in these two countries.

This handy catalog is obtainable from the publisher, Ernst Muller, Aeschenhof 21, Basel, Switzerland. Price \$1.00 post paid.

### 5 Rappen Blue Strubel (Continued from Page 44)

We have seen such a certificate issued by the British Philatelic Association, Ltd., London, dated May 23, 1934, and signed by a committee of four including W. Houtzamer and P. L. Pemberton. It reads: "We have examined the attached Switzerland 5 rap blue Error of Color S. G. 34a used and are of the opinion:—It is genuine in all respects."

Commercially this 5 Rappen blue is handled as an error-of-color stamp on the rare occasions it is offered, either at private sale or at auction. This is due undoubtedly to the catalog listing. One of these rare occasions was in the Harmer, New York sale of June 17, 1959. The auction catalog describes it as follows: "Lot No. 1303—5r. light blue Error of Color, on cover with 10r blue, frame line slightly cut into at B, a desirable copy of this rarity; cover bears Bienne 1855 pmk, addressed to Lausanne. With Friedl certificate (1959) stating that the stamp 'in our opinion is genuine, it has its silk thread pulled and may not belong on cover'. Also Fritz Moser-Raz certificate stating relatively the same findings (15a). Catalog value \$1250." This sold for \$600.

Despite its debatable classification, the 5 Rappen blue has been found in the albums of some of the world's best known collectors, such as the late Alfred Lichtenstein of New York; Iwan Bally, prominent Swiss industrialist; the late Theodore Champion of Paris, and others.

Thus, throughout a century the question whether the 5 Rappen blue Strubel is a trial color proof or whether it is an error-of-color stamp has been debated. And it probably will be the subject of debate throughout another century. In fact, it is this writer's considered opinion this question never will be definitely resolved.



United States

# The 6c Skymaster Dies

By William H. Maisel

**F**REQUENTLY the writer is asked "Why do the 6c Skymaster dies, which are rotary dies, resemble the 5c Skymaster Flat Bed Die and not the 5c rotary?" The answer is not difficult when we see how the 6c dies were made. The parent was actually the 5c Flat Bed Master Die.

Starting with the hub of this 5c (as the numerals and design are raised on the hub but recessed in the master die itself) the numeral "5" and figure "¢" were buffed off the hub. This hub was then used to make blank working dies, that is, dies without

Die A1



Die A2



Die A3



Die B4



Die B5



Die B6

a numeral of value. Then the "6" and "¢" were handcut into the blank working dies. Finally, the working dies were bent to conform to the curvature of the rotary press (described by the late Frank Collins in his article on the making of the Cipex envelope in *The American Philatelist*, March 1948). The working dies were hardened after this process and were then ready for use.

First, three working dies were delivered (December 1948) and then (July 1955) two others were delivered to the factory according to information supplied the writer by the late Thomas Doane Perry. It is probable that still another one was later supplied, as six working dies have been identified. The earlier dies differed from the later ones in the position of the 6 being entered at different angles. The six dies are illustrated and described. The first three are called Type A—the 6 slants sharply to the right. The later, Type B, the 6 is more upright.

Die A1—The left 6 has smaller body and longer top stroke.

Die A2—The left 6 has larger body than die A1 and sometimes a notch of color at the left motor as one looks at the plane.

Die A3—Left wing of plane (as one looks at plane) is broad with blunter type end than A1 and A2. Rarely any color in back of ¢ mark.

Die B4—Tail of plane out of line with rudder, and first engine to right of fuselage has point.

Die B5—Tail of plane in line with rudder, and first engine to right of fuselage has point.

Die B6—Right wing pointed, bottom line of right wing irregular at a point below second motor on right, and no sharp point on first motor to right.

# Reports at Annual Convention

September 26, 1959, Ambassador Hotel, Atlantic City, N. J.

## Treasurer's Report

The statements submitted herewith show the financial condition of the Society at June 30, 1959, and its operation for the year ended on that date.

### Balance Sheet June 30, 1959

Assets:		
Cash in Bank		\$1,309.94
Total Assets		\$1,309.94
Liabilities:		
JOURNAL Advertising Prepaid		\$ 177.60
Dues and Contributions Received in Advance		15.00
Reserve:		
Life Membership Fund		
Surplus:		1,017.34
Total Liabilities, Reserve and Surplus		\$1,309.94

### Statement of Operations for the Year Ending June 30, 1959:

Income:	General Funds	JOURNAL Funds	Total
Membership Dues (1958-1959)	\$ 282.00	\$2,523.00	
Subscriptions		73.00	
Advertising		723.50	
Contributions	276.85		
Sale of JOURNAL back-numbers & books	327.50		
Miscellaneous	60.52		
Total Income	\$ 946.87	\$3,319.50	\$4,266.37
EXPENSES:			
Postage	\$ 109.12		
Stationery	49.74		
Miscellaneous	58.25		
Photo-engraving		\$ 140.52	
Printing		2,331.43	
Editor		600.00	
Editor's Expenses		50.00	
Total Expenses	\$ 217.11	\$3,121.95	\$3,339.06
Net Gain from Operations	\$ 729.76	\$ 197.55	\$ 927.31

### Statement of Cash Receipts & Disbursements for the Year Ending June 30, 1959:

Cash in Bank—July 1, 1958		\$ 190.03
Receipts applicable to the Current Year:		
See Statement of Operations for Details	\$4,266.37	
JOURNAL Advertising Prepaid	177.60	
Dues and Contributions Prepaid	15.00	
		4,458.97
Total Cash Received		\$4,649.00
Cash Disbursed:		
See Statement of Operations for Details	\$3,339.06	
Total Cash Disbursed		\$3,339.06
Cash in Bank—June 30, 1959		\$1,309.94



### Contributors to the General Fund 1958-1959

25C	Altmann, Sol	\$ 5.00	723	Kiefaber, W. H.	5.00
864	Amelinger, Werner	5.00	68C	Lane, Dr. H. H.	15.00
700	Bakwin, Edward M.	5.00	113	Lederer, Howard R.	5.00
27C	Bantham, Albert	5.00	61C	Linn, George W.	5.00
549	Bayley, Walter S.	5.00	141	Little, Philip, Jr.	5.00
59C	Blanchard, Dr. Julian	10.00	375	Makejeace, Colin McR.	5.00
682	Capposela, Fred	5.00	796	McCoy, Ethel B.	5.00
479	Cohen, Eduardo	5.00	655	Minuse, Kenneth	5.00
900	Chao, Tsin	20.00	775	Molesworth, Jack E.	5.00
72C	Finkelburg, Falk	5.00	4 C	Morris, Thomas F.	15.00
786	Freeman, Harley L.	5.00	913	Rodriguez-Gil, Fernan	5.00
490	Galvez, Manuel	5.00	875	Ruder, Lucius S.	5.00
884	Gates, Dr. Edward M.	5.00	200	Simons, III, Dewar	5.00
474	Greene, Vincent	5.00	711	Sinclair, Carroll T.	5.00
60C	Griswold, Dean Erwin N.	5.00	264	Webster, T. K.	5.00
3 C	Gros, Julian F.	5.00	20C	White, Marcus W.	5.00
664	Gurney, Kent	5.00	911	White, Nathaniel	5.00
893	Hectlinger, Louis	5.00	15C	Zervas, Hans E.	5.00
33C	Herst, Herman, Jr.	5.00			
844	Karp, Louis	5.00			\$235.00
623	Katz, Dr. William A.	5.00			

Also worthy of mention is Mr. Glenn Smedley (No. 822) who indirectly contributed \$41.85 for cuts used in an article he had written for THE ESSAY-PROOF JOURNAL. Another member, who wishes to remain anonymous, has also made an indirect contribution of \$245.35.

### Comments

I feel gratified to report that as of this date we are in a better financial position that we were a year ago. On June 31, 1958, we ended the fiscal year with a balance of \$190.03. This year our balance is \$1309.94. Most of this, of course, is due to the increased dues from \$5.00 to \$10.00.

Three hundred members responded favorably to our president's letter of July 1958. Many of them have written encouraging letters. Our contributing members have not let us down, and some have increased their contributions.

All this gives us faith and courage to carry on, but we cannot rest on our laurels. We must continue to work for the best interests of the Society by interesting other serious student collectors to join our ranks, thus enabling us to have a mutual exchange of knowledge through the Essay-Proof Journal.

Again I wish to thank all contributing members for their generous support during the past year.

FALK FINKELBERG, *Treasurer*

### Report of the Auditing Committee

The Auditing Committee has examined the books and records of the Essay-Proof Society, Inc. for the year ended June 30, 1959, and find them to be, in general, correctly kept.

The cash account has been checked and reconciled and the disbursements were found to be satisfactorily supported by vouchers.

In our opinion, the Treasurer's Report is correctly prepared and is an accurate statement of the affairs of the Society as at said June 30, 1959, and of its operations for the period then ended.

ALBERT H. HIGGINS, *Chairman*

### Secretary's Report

In 1958, at our Annual Convention, I reported that there was a drop of seventy nine members for the fiscal year ending 1958. This year, 1959, there was a drop of sixty six members, which is hardly a noteworthy improvement.

During this year four new members were admitted, eight members were reinstated, twenty-one members resigned, fifty-nine members were dropped for non-payment of dues and four valued members died. It is with deep regret that we note the passing of Alan Digman, Q.C.; Katherine W. Brazer, the wife of our founder; R. F. Schermerhorn and Samuel W. Comstock, who in his ninety fourth year was still an avid collector and staunch supporter of The Essay-Proof Society.

The duties of the Secretary were carried on, I hope, in a manner which has met with the approval of the Board of Directors and which has proved to be beneficial to the Society in general.

This has been a difficult year for the Society. The financial problem, which will be dealt with at greater length in the report of the Treasurer, has encouraged some of the members to offer their help and advice. As Secretary, these people communicated with me and it was a pleasure to see the sincere interest that the members have and to bring their suggestions before the Board of Directors.

There seems to be, despite the loss in membership, an increasing demand for *The Essay-Proof Journal*. The sales of back numbers of the Journal, odd numbers and complete sets, have, in some cases, reduced the number of specific issues to the point where they are no longer available.

I have submitted my resignation to the President. I would like to take this opportunity to express my thanks to the members of the Board of Directors who have helped to make the performance of my duties an easier task and give my best wishes to the new Secretary with the hope that he will derive the same feeling of satisfaction in the performance of his duties as I have in the past three years.

JOSEPH G. REINIS, *Secretary*.

## Secretary's Report

By Kenneth Minuse, *Secretary*  
1236 Grand Concourse, New York 56, N. Y.

### Members Admitted

- 947 Hochman, Abe, 6528 Gentry Ave., No. Hollywood, Calif.
- 948 Bowen, Harold L., 818 Lawrence Ave., Detroit, Mich.
- 949 Beland, R. Dale, Box 2081, Cut Bank, Montana
- 950 Gauthier, Gene R., 509 Lawndale Drive, Danville, Ill.
- 951 Buckley, Leonard E., P. O. Box 684, Stony Brook, L. I., N. Y.
- 952 Landis, W. Newton, 205 W. Greenwood Ave., Lansdowne, Pa.
- 953 Steele, Donald M., Box 24, Jenkintown, Pa.

### Applications Received

- 954 Henderson, Warren S., P. O. Box 1358, Venice, Fla. (Broken Bank and Confederate Notes)  
By Julian Blanchard.
- 955 Lee, George L., Dunleith, Bernardsville, N. J. (Royal Imperfs., Egypt) By Vincent Green.
- 956 Bush, Dr. William R., 1023 Colonial Blvd., N. E. Canton 4, Ohio. (U. S. Booklets and  
Panels) By Kenneth Minuse.
- 957 Simons, Edgar, 1500 Pauline, Ann Arbor, Mich. (No specialty stated) By Kenneth Minuse
- 958 Sheheen, Austin M. Jr., Box 350 Camden, S. C. (U. S. obsolete Notes and Bonds) By Aaron  
R. Feldman.
- 959 Missback, George, 3650 Nancy Creek Road, N. W., Atlanta 5, Ga.

### Changes of Address

- 714 Baughman, Robert W., to 610 N. Sherman Ave., Liberal, Kansas
- 870 Oster, Harold F., to 442 Pinewoods Ave., Ext., Troy, N. Y.
- 772 Scottino, Robert L., to 4516 C rpenier Ave., New York 70, N. Y.

### Deceased

- 549 Bayley, Walter S.

### Dropped for Non-Payment of Dues

- 871 Dube, Herbert
- 878 Hanus, Mrs. CeDora J.
- 780 Stevens, Theodore A.
- 911 White, Nathaniel

### Enumeration of Membership

Number reported in JOURNAL No. 64	277
Gains	7
Losses	5
Net membership reported in this JOURNAL No. 65	279
Non-Member subscribers to the JOURNAL	9



# Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor, or for sales of British Commonwealth essays and proofs, send to Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y.; or for sales of United States essays and proofs send direct to Sol Altmann, 65-20 Parsons Blvd., Flushing 65, N. Y. When sales are not reported, no prices realized were received, or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs.

Our essay and proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every Journal Catalog.

U. S. essays numbers are from Brazer's "Catalog of Essays for U. S. Adhesive Stamps" and its addenda.

## John A. Fox, New York, March 30, 1959.

1870	2c, 15c, 24c, 30c, 90c, vignettes only, two unlisted		
		146E, 152-155E-Ca or b	38.00
1851	3c black, Trial color, large die proof on India, (43x50mm) small thin		
		41P1	47.50
	5c brown, "August" horiz. sheet margin, pair	57P3	20.00
	The following 9 lots from the collection of F. D. Roosevelt, mounted in leather album prepared by the P. O. D., the front cover stamped in gold with his name and Presidential crest.		
1922-26	13c green,	622P1a	
	20c carmine-rose	567P1a	
	25c deep green	568P1a	
	30c olive-brown	569P1a	
	50c lilac	570P1a	
	1.00 violet-brown	571P1a	
	2.00 deep blue	572P1a	
	2c carmine-rose, Burgoyne	644P1a	
	2c carmine-rose, Valley Forge	645P1a	
	This lot of large die proofs were sold as a lot for		340.00

## Harmer, Rooke & Co., New York, April 16, 17, 1959

### "The Carroll T. Sinclair Collection"

1847	5c Franklin, blue-green on bond paper	1XaE-c	30.00
1851	3c Washington, India on card, black	33E-Da	25.00
	3c do large die on India, die sunk, (57-74mm)	33E-ia	52.50
	3c Washington, die on India, set of 5 colors	33E-Jb	70.00
	3c brown & Green, die on bond paper	33E-Mb	17.00
1847	5c brown, 10c black, bond with cross hatching, (30x37mm)		
		1Pa1,2Pa1	120.00
	5c and 10c plate proof on India	3P3,4P3	14.00
1851-60	3c red, blk. of 4, plate proof defaced with printers ink, Pos. 25,		
	26, 35, 36	11P	110.00
	1c to 90c plate proofs on card	40P4-47P4	22.00
1861	1c to 90c small die proofs, "Roosevelts"	63P-72P2	25.00
	1c to 90c plate proofs on card	63P-78P4	16.50
1869	90c carmine & black, horiz. strip of 4, imprint & Plate No. 22 at top		
		122P3	87.50
1870	2c red-brown, blk. of 12, (6x2) two Pl. No. at top	146P3	20.00
	30c black, Plate blk. of 16, (8x2) two plate No. 22 heavy crease in margin	154P3	40.00
1893	1c to 5.00 Columbians, on card	230P-245P4	53.00
1894	1c to 5.00 small dies on Roosevelt pages	247P-263P2	75.00
1898	1c to 2.00, Trans-Miss. small dies	285P-293P2	150.00
	1c to 2.00 Trans-Miss. bi-color die essays	285EE-	72.50
1902-03	1c to 5.00 small dies	300P-313P2	90.00
1847	5c and 10c "Atlantas" complete	3TC-4Tc	225.00
1851	3c Franklin Carrier, large die proof, red-violet made in 1953		
		LO1E-A	20.00

This die was struck off in other colors, by Dr. Brazer before presenting it to the Post Office Department.

## John A. Fox, New York, May 26, 1959

1851	1c blue, complete design on India (original)	55E-AL	21.00
	1c black, complete design on India (original)	55E-AL	21.00

	3c black, complete design on India (original)	56E-Aj	50.00
	5c black, complete design on India (original)	57E-Aq	24.00
	5c dark brown, complete design on India (original)	57E-aq	21.00
	12c black, complete design on India (original)	59E-Aq	11.50
	24c lilac, complete design on India (original)	60E-Aj	10.50
	24c black, complete design on India (original)	60E-Aj	21.00
	90c dark blue, complete design on India (original)	62E-Ah	12.50
1861	1c pale rose, on Patent Paper, blk. of 12 (6x2) full imprint & Pl. No. 27	63TC	22.00
	1c vermillion, on Patent Paper, blk of 12 (6x2) full imprint & Pl. No. 27, bottom	63TC	17.00
	24c grey on bluish Francis Patent Paper, bottom Pl. No. 6, blk. of 12 (6x2) 3rd stamp in bottom repaired, probably unique	70TC	62.50
1867	3c black, grilled all over, points up, blk. of 8 (4x2) with part imprint at bottom	79E-Cg	80.00
1870	6c pink, horiz. strip of 6 with impt. & Pl. No. 18 at bottom	159P3	60.00
	10c brown, horiz. strip of 7 with impt. & Pl. No. 25	161P3	45.00
1893	1c to 5.00 Columbians large die proofs, die sunk, in vellum bound book, 30c has some foxing	230P-245P1	400.00

John A. Fox, New York, Sept. 17, 1959

1870	1c scarlet, essay, stamp size, (25x28) mounted on card (52x50)	145E-A	
	3c green, die essay, frame only, India on card unlisted	147E-Ca	
	6c same as above	148E-AB	
	6c same as above, in Ultramarine	148E-AB	
	Above Continental B. N. Co. essays		185.00
1910	Experimental essay by B. E. & P. head of Hamilton with numerals in corner, block of 4	385aE-AD	16.00

Revenue Die Proofs

E. J. Gounod & Co.	4c black, essay on India (37x51)		20.00
Peter Eichele,	1c deep brown, T. C. essay on India (43x50)		20.00
Washington Match Co.	1c black (30x42)		25.00

H. R. Harmer, Inc., New York, Oct. 19, 1959

1861-66	2c Black Jack, plate proof on India, complete pane of 100, with imprint & Plate No. 28, two stamps with small holes	73P3	260.00
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H. R. Harmer, Inc., New York, Nov. 9, 10, 11, 12, 1959

W. H. Kiefaber Collection

1847	5c black Albany Postmaster die essay on India mounted on card, stamp size	1XaEb	21.00
1845	Washington vignette on white bond (3) on India (2) 5 diff. colors	9X1Ea-b	22.00
	5c black, large die proof on bond (33x41) with "scar" and dot in P	9X1Pb	95.00
	Washington, essay of vignette only, black impression on glazed ivory paper (67x88)		12.00
1851	5c four diff. trial colors on wove paper, brown, scarlet, light brown and black	12TC5	29.00
1861	1c to 90c compl. set of small die proofs, grey card backing, (Roosevelt)	63-72P2	42.50
	10c green, large die proof on India, card backing (38x44)	68P1	40.00
1869	1c black-brown, die essay on white wavy paper, (50x54)	112E-Eb	60.00
	1c scarlet, as last	112E-Eb	52.50
	30c plate essays on tinted paper, 12 diff. papers inc. one black on white & one with bands of red overprint T & B	121E-CK-Co	82.50
	30c orange, die essay on proof paper, (49x50)	121E-Cb	52.50
	30c blue, as last but with imp. at B.	121E-Cb	42.50
	90c carmine & Black, block of 4 on India	122P3	125.00
	15c brown & Blue, inverted center	129Pa4	280.00
	24c green & Violet, inverted center	120Pa4	
	30c blue & carmine, inverted center	121Pa4	130.00
	90c carmine & black, inverted center	122Pa4	130.00



1870	1c to 90c compl. set, large die proofs, (38x43) . . . . .	145-55P1	210.00
	1c ultramarine, blk. of 8, plate No. 16, India, with part imprint		
		145P3	15.00
	2c red-brown, B. blk. of 12, Imp. & Plate No. 46, with card backing		
		146P3	22.00
	6c carmine, B. plate No. 26, & Imprint, Blk. of 12 . . . . .	148P3	40.00
	10c brown, B. plate blk. of 12, No. 18, Imp. . . . .	150P3	31.00
	15c orange, Top Pl. blk. of 12, Imp. & No. 20 . . . . .	152P3	30.00
	24c purple, Top Pl. blk. of 12, Imp. & No. 21 . . . . .	153P3	40.00
1890	1c to 90c compl. set, small die proofs . . . . .	219-229P2	34.00
1898	1c, 5c, 10c type 2, 15c small die proofs . . . . .	279,281,283,284P2	20.00
1898	1c to 2.00 Trans-Miss. bi-color die essays (200x155) . . . . .		90.00
	1c to 2.00 Trans-Miss. large die proofs, (200x155) . . . . .		290.00
1902	1c to 5.00 compl. set of small die proofs . . . . .	300-13P2	100.00
1904	1c to 10c Louisiana Purchase, Large die proofs, approved with date & signed 3rd Asst. P. M. G. . . . .	323-27P1	310.00

### Newspaper

1865	5c, 10c, 25c small die proofs on grey card . . . . .	PR2-4P1	8.00
	25c black, plate proof on wove paper, pane of 10 . . . . .	PR3TC5	13.00
	25c green, same as above . . . . .	PR3TC5	13.00
	25c blue, same as above . . . . .	PR3TC5	13.00
1873	25c black, die essay of entire design, die sunk, on waxy paper (34x59)		
		PR7aE-b	13.00
	25c blue, same as above (64x69) . . . . .	PR7aE-b	13.00
1875	12c to 96c Master die essay, no numeral or value, India on card		
		PR16E-	40.00
	2c to 60c collection of 98 large trial color proofs on India paper, on cards (mostly large size) comprising the complete issue as listed by Scott minus only the 36c dark carmine, but including six unlisted colors, the majority of these proofs are said to be only one of a kind, mounted and written up in 2 Elbe albums . . . . .	PR9-32TC	575.00
1895	24c die essay as transferred to a new die to be completed for the 1895 \$20. on India, die sunk on card (85x95) . . . . .	PR111E	21.00

### Newspaper

The following 5 lots of "Atlanta" trial color proofs comprise a complete set in blocks of 8 which is unique.

2c to 60. scarlet . . . . .	PR9-32TC	170.00
2c to 60. brown . . . . .	PR9-32TC	170.00
2c to 60. green . . . . .	PR9-32TC	170.00
2c to 60. blue . . . . .	PR9-32TC	170.00
2c to 60. black . . . . .	PR9-32TC	238.00

### Hunting Permit

1942	1.00 large die essay, violet-brown, without value and bottom inscription, only one copy known . . . . .	RWPE-	70.00
1934 to 1945	The following 12 lots of small die proofs on wove paper, size approx. (54x39) sold for 77.50 each . . . . .	RW1-RW12P	
1946-48	LARGE DIE PROOFS ON WOVE PAPER, each sold for . . . . .		77.50

**J. N. Sissons, Ltd., Toronto, Can., sale of Oct. 14, 15, 1959**

### Canada

1851	3d black, Sanford Flemming's die essay on yellowish wove paper . . .		900.00
	3d black, trial color plate proof on India . . . . .	1TC3	45.00
	3d brown-red, plate proof on India, block of 4 sheet margin and imprint at right . . . . .	1P3	140.00
	3d black, trial color plate proof on India with horizontal "Specimen" in orange . . . . .	1TC3S	27.00
	3d black trial color plate proof on India with horizontal "Specimen" in orange, block of 4. Pane A Nos. 24, 25, 34, 35. No. 34 shows major re-entry, doubling in "EE, PE and both 3's" . . . . .	1TC3S	130.00
	3d black, trial color plate proof, horizontal "Specimen" in orange, block of 4, Pane A Nos. 46, 47, 56, 57, No. 47 shows the major re-entry doubling in "THREE PENCE and lower 3's" . . . . .	1TC3	155.00

3d black, trial color plate proof on India, horizontal "Specimen" in orange upper left corner sheet margin, block of 21, Pane Nos. 1-3, 11-13, 21-3, 41-3, 51-3, 61-3, Superb .....	1TC3	350.00
3d black, trial color plate proof on India, horizontal "Specimen" in orange upper left corner sheet margin, block of 21, Pane A Nos. 31-6, 41-6, 51-6 .....	1TC3	375.00
3d red, plate proof on India, horizontal "Specimen" in carmine...	1P3S	32.00
3d red, plate proof on India, horizontal pair, horizontal "Specimen" in green .....	1P3S	50.00
6d violet, plate proof on India .....	2P3	30.00
6d brown, trial color plate proof on India .....	2TC3	30.00
6d orange, trial color plate proof on India on card, block of 4, with imprint at left .....	2TC3	80.00
6d black, trial color plate proof on India, vertical "Specimen" in red .....	2TC3S	31.00
6d black, trial color plate proof on India, vertical "Specimen" in orange, block of 4 .....	2TC3S	62.50
6d gray, plate proof on India, vertical "Specimen" in red, horizontal pair, sheet margin at top .....	2P3S	40.00
6d pale blue-gray, trial color plate proof on India on card, vertical "Specimen" in orange, horizontal pair, sheet margin at left .....	2TC3S	40.00
6d dark blue-gray, trial color plate proof on India, vertical "Specimen" in orange, block of 4 .....	2TC3S	50.00
6d slate-blue, trial color plate proof on India vertical "Specimen" in red, top sheet margin block of 20 .....	2TC3S	225.00
12d black, die scar proof on thin paper .....	3P5	260.00
12d dark blue, composite scar die proof on thin bond paper ..	3-16P1	475.00
12d violet, trial color die proof .....	3TC1	180.00
12l red, trial color proof paper .....	3TC2	200.00
12d black, plate proof on India .....	3P3	215.00
12d black, plate proof on India, vertical "Specimen" in red ....	3P3S	82.50

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